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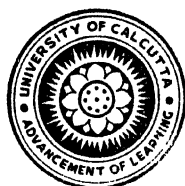
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INDIAN CULTURAL INFLUENCE IN
CAMBODIA

INDIAN CULTURAL INFLUENCE IN CAMBODIA

BY
BIJAN RAJ CHATTERJI
Ph.D. (London), D.Lit. (Punjab)



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PREFACE TO THE FIRST EDITION

The present work was accepted by the University of London for the degree of Doctor of Philosophy in the year 1926. I have to express my obligation to Prof. H. H. Dodwell, University Professor of the History of British Possessions in Asia, under whom I worked in the London School of Oriental Studies. My grateful thanks are due to M. George Coedès, General Secretary of the Royal Institute, Bangkok, whom I met in Siam and in Paris, for introducing me to this subject and to Dr. C. O. Blagden, Dean of the School of Oriental Studies, for guiding me in my Indo-Javanese studies. It was through the kindness of Prof. Sylvain Lévi and Prof. Cabaton that I got into touch with the distinguished savants in Paris, who are the authorities on this subject, and I take this opportunity to record my indebtedness to them. I owe a good deal also to the generous help of Dr. Barnett and my friend Dr. P. C. Bagchi.

The Vice-Chancellor and the Syndicate of the University of Calcutta have placed me under great obligation by publishing this book. I am also glad to be able to testify gratefully to the promptness with which the University Press has printed the book and to the courtesy of Mr. Atul Chandra Ghatak, M.A., Superintendent of the University Press.

5, WOOD STREET,
CALCUTTA :
January 2, 1928.

BIJAN RAJ CHATTERJI.

PREFACE TO THE SECOND EDITION

My grateful thanks are due to the authorities of the Calcutta University for their permission to issue a second edition of this book. During this interval of 34 years there have been important advances in Kambuja (Cambodian) studies. I have however kept almost intact the text of the first edition and have indicated the results of recent research work in the appendices at the end of this edition. The new foot-notes, which have been added in the text, would refer the reader to new facts and theories (given mainly in the appendices) which recent archaeological discoveries or new interpretations of old findings have brought to light.

This method has at least one advantage. It shows how archaeological explorations and deciphering of inscriptions have developed step by step our knowledge of Kambuja's past and how the mistakes made at first have been corrected later on. Indeed there have been many remarkable changes brought about in Kambuja studies by patiently continued research.

Many of those who helped me in writing the original text have passed away. The scholar, to whom I am most indebted, is M. George Coedès whose 75th birthday was celebrated the year before last by his pupils and admirers. I take this opportunity to pay him my humble tribute of gratitude for the unstinted help which he has been pleased to give me for forty years.

I thank again the Calcutta University authorities for authorising this second edition.

MEERUT CANTT.

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ABBREVIATIONS

B.C.A.I.	...	Bulletin de la Commission Archéologique de l'Indo- Chine.
B.E.F.E.O.	...	Bulletin de l'Ecole Française d'Extrême-Orient.
I.S.C.C.	...	Inscriptions Sanscrites de Campa et du Cambodge.
J.A.	...	Journal Asiatique.
N.E.	...	Notes d'Epigraphie by M. Finot.
Ś.e.	...	Śaka era (starting from 78 A.D.).

NOTES ON TRANSLITERATION

As regards the transliteration of Sanscrit words (from inscriptions) it should be noted that

c = च, ś = श

CONTENTS

	PAGE
Prefaces to the first and second editions ...	<i>v-vii</i>
Introduction	<i>xi</i>
CHAPTER I	
Early Legends and Traditions ...	1
CHAPTER II	
Fu-nan	11
CHAPTER III	
The Early Kings of Kambuja ...	27
CHAPTER IV	
Anarchy and Foreign Domination ...	55
CHAPTER V	
Jayavarman II and his Successors ...	70
CHAPTER VI	
Yaśovarman and Angkor Thom ...	93
CHAPTER VII	
The Rise of Buddhism ...	131
CHAPTER VIII	
Suryavarman II and Angkor Vat ...	171
CHAPTER IX	
The Last Monarchs of Kambuja ...	193
CHAPTER X	
Conclusion	218

	PAGE
APPENDIX I—Recent Advances in Kambuja Studies 	261
APPENDIX II—Kambojs of North India and Khmers of Cambodia. 	273
APPENDIX III—Synchronistic Table of Kambuja, Champa, Java, Sumatra, etc. 	275
INDEX 	279
Addenda and Corrigenda 	286
Map of Kambuja 	1
Map of Angkor Region 	92

INTRODUCTION

We do not find any reference to Kambuja (the Sanscrit name for Cambodia in the Indo-Chinese inscriptions) in Sanscrit literature. It may have been included in that vague term Suvarṇa-bhūmi (the Chryse of the Greek and Roman writers) which seems to mean generally the countries situated to the east of the Bay of Bengal. The coast of Farther India was the El Dorado of Indian adventurers from the times of the Jātakas (some of which are at least as old as the 3rd century B.C.).¹ The Mahājanaka Jātaka (Cambridge ed., VI, No. 539) and the Saṃkha Jātaka (IV, No. 442) mention merchants taking ship from Benares and from Champa (Bhagalpur), sailing down the Ganges into the open sea, and then steering their course towards Suvarṇa-bhūmi. Kauṭilya in his Artha-Śāstra refers to Suvarṇa-Kudyaka as a country of rare and precious products. As Prof. Sylvain Lévi has pointed out,² this place is also mentioned in the Niddesa (a portion of the Pali canon probably of the first century A.D.) together with Suvarṇa-bhūmi, Java, and Vanka (an island near Sumatra) and was probably somewhere near Java. The allusions in the Rāmāyaṇa to the Kirātas, who lived on the Arakan coast on the

¹ For accounts of earlier intercourse between India and Farther India see Appendix I (first and second paragraphs).

² Prof. Sylvain Lévi, Ptolemé, *Le Niddesa et Le Brihat Kathā* *Etudes Asiatiques*, 1925.

heights of Mount Mandara (the region of Kirrhadia and Mont Maiandros of Ptolemy according to Prof. Lévi), and to Java are well-known. I need not mention the references to Sumatra, Suvarṇabhūmi, etc., in later works like Kathā-saritsāgara. It is strange therefore that the history of the Hindu culture in Kambuja should be known to us only through the discoveries made in Cambodia itself in the latter half of the 19th century.

In 1570 a Dominican friar Gabriel Cuiroga of San Antonio discovered Angkor and described it as a deserted city in the midst of a forest known only to hunters. In 1672 a French priest of the name of Chevreuil describes Angkor Vat as a shrine where worship had been resumed by Buddhist monks.¹ But it was the rediscovery of Angkor by the French naturalist Henri Mouhot in 1861 which led to its being known by the Western world. Mouhot died shortly afterwards, and it is to the explorer Doudart de Lagrée that the credit is due of making the first discoveries (1866) of the Sanscrit inscriptions on which our knowledge of ancient Kambuja (Cambodia) is based. After his premature death, the work of collecting facsimiles of the inscriptions was continued by Dr. Harmand. The attention of Prof. Kern, the great authority on ancient Java, was drawn to these facsimiles and in 1879 were deciphered for the first time a few of these Sanscrit inscriptions

¹ M. Goloubieff, *Introduction à la connaissance d'Angkor*, 1922.

by this learned Orientalist.¹ The next year appeared the first work of M. Aymonier on Kambuja epigraphy, and by 1881 he had succeeded in deciphering the dates of accession of some of the important Khmer (the vernacular name for Cambodia) sovereigns. When he returned to France at the end of that year—the materials collected by him were carefully examined by MM. Barth, Senart, and Bergaigne. The report on this joint work read by M. Bergaigne in 1882, before the Société Asiatique, was an important landmark in the work of reconstruction of Kambuja history. It gave a tentative chronology, dated the most ancient inscriptions fairly successfully, and emphasized the relations between Hinduism and Buddhism in ancient Kambuja. In 1883 appeared M. Aymonier's important work on Khmer (the old vernacular of Cambodia) inscriptions—"Quelques notions sur les inscriptions en vieux Khmer"—which was a valuable supplement to the information available from the Sanscrit inscriptions. Moreover he continued to send to Paris facsimiles which were examined by MM. Barth and Bergaigne. In 1885 appeared the first volume of the important work "Inscriptions Sanscrites de Campa et du Cambodge." This was the contribution of M. Barth. The preparation of the second volume had been entrusted to M. Bergaigne, but, before it could be published, this great scholar (to whom the restoration of the history of Kambuja is mainly

¹ M. Finot, *L'Épigraphie Indo-chinoise*, B.E.F.E.O., t. xv, pp. 113 and *seq.*

due) perished while climbing the Alps. The papers left by him for the second volume were arranged and published by the collaboration of MM. Barth, Senart, and Sylvain Lévi. Since then M. Louis Finot has continued the work of Bergaigne in deciphering and editing the inscriptions, as they came to light, in his *Notes d'Epigraphie*. These have been published in the *Bulletin de l'Ecole Française d'Extreme Orient*.

Very valuable contributions have been made to this task by M. George Coedès in his rendering of the important Buddhist inscriptions of Kambuja, in his '*Etudes Cambodgiennes*,' and in his '*Histoire Ancienne des Etats Hindouisés d'Extreme Orient*.'

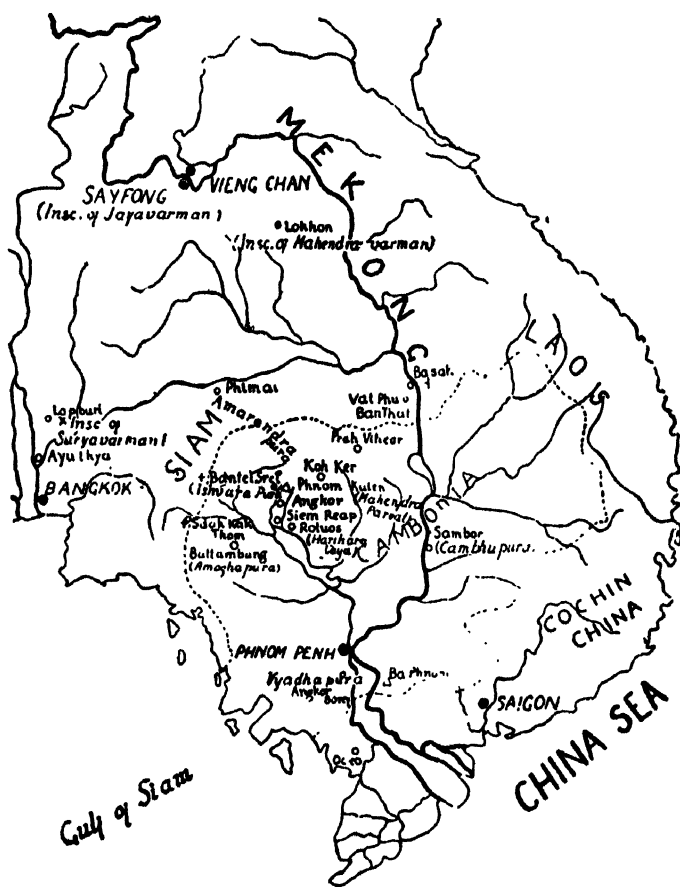
We have the unique opportunity of checking to some extent the statements of the inscriptions, as regards the history of Kambuja, by information gathered from the inscriptions of the neighbouring kingdom of Champa (Annam), and from the Chinese chronicles. The Chinese annals are particularly valuable for the earlier and later period of Khmer history and we shall see that they generally confirm the statements of the inscriptions. For these Chinese sources we are indebted to M. Rémusat (*Nouveau Mélanges Asiatiques*), Marquis d'Hervey de Saint Denys (traduction du *Wen hien tong kao*—*Ethnographie des peuples étrangers*—de MaTouan-lin), and

¹ The latest work of Prof. Coedès, '*Les Peuples de la Peninsule Indo-chinoise*' (1962), very ably sums up research studies on Kambuja and other parts of Indo-china. His '*Inscriptions du Cambodge*' (6 vols.) is a monumental work.

especially to M. Pelliot (*Le Fou-nan, Tchen-la-fong-t'ou ki* (Mémoires sur les coutumes du Cambodge, etc.).

While reconstructing the history of Kambuja the study of its art and architecture has not been neglected. Distinguished archaeologists like MM. Lajonquière, Commaille, and Parmentier have paid special attention to this subject. "

Very valuable work has thus been done by French savants as regards Indian influence in Indochina. But, as M. Finot himself thinks, it should be the work of Indians to show how the ideas and institutions of India were transformed when introduced among foreign races. Again Ancient Kambuja should be studied along with Ancient Java and Sumatra—on which Dutch scholars have done splendid work. In the following pages an attempt has been made to work on these lines on a subject which is but little known in India.



CAMBODIA

INDIAN CULTURAL INFLUENCE IN CAMBODIA

CHAPTER I

EARLY LEGENDS AND TRADITIONS •

There are curious early legends and traditions concerning the origin of the Indian or Indianised states of Indo-China and the Malay Archipelago.

Fu-nan is the Chinese name of one of these states, and it seems to have been the most powerful of them all. It covered an area much wider than that of the present Cambodia. There is a controversy as regards the relation between Kambuja (from which the name of Cambodia has been derived) and the ancient Fu-nan. Some think that Kambuja is simply a later name of the kingdom known to the early Chinese chroniclers as Fu-nan. But the prevailing opinion is that Kambuja was a vassal state which in the 6th century A.D. threw off the yoke of Fu-nan, and gradually annexed the central provinces of the suzerain state which soon ceased to exist.

The history of the Southern Ts'i (Nan-ts'i-Shu), compiled in the beginning of the 5th century, mentions the following local tradition of Fu-nan as regards the origin of that kingdom. This passage is probably based on the account of two Chinese ambassadors who visited Fu-nan about the middle of the third century A.D.

Kaundinya—the Founder of Fu-nan

“Of old this country had for sovereign a woman of the name of Lieou-ye. Then there was a man of the country of Ki, Houen-t’ien, who dreamt that a god gave him a bow and bade him embark on a junk and go out on the sea. In the morning Houen-t’ien went to the temple of the god and found a bow. Then he embarked on a junk and sailed towards Fu-nan. Lieou-ye saw the junk and led her troops to resist him. But Houen-t’ien raised his bow and shot an arrow which, passing through the side of a boat, struck somebody within. Lieou-ye was frightened and submitted. Houen-t’ien married her. He wrapped her in a piece of cloth as she had no clothing.”¹

Now Houen-t’ien is an exact transcription of Kaundinya. The country Ki is not known. Another chronicle mentions Kia-o which might mean the kingdoms which were far off.

The legend and the name Kaundinya reappears in an inscription of Champa, dated 658 A.D., relating to the foundation of Bhavapura—the capital of Kambuja. “It was there that Kaundinya, the greatest of the Brahmans, planted the javelin which he had received from Aśvatthāman, the son of Drona. There was a daughter of the Nāga king of the name of Somā who founded a royal race on this earth. The great Brahman Kaundinya married her for the accomplishment of the rites.”²

¹ Pelliot, *Le Fou-nan*, p. 256 (B.E.F.E.O., t. iii).

² *Inscr. of Mi So’n*, No. III, B.E.F.E.O., IV, 919.

It may be suggested that this legend passed from Kambuja to Champa after the marriage of the princess of Kambuja, Śrī Śarvāni, daughter of King Išānavarman, to the prince of Champa Śrī Jagad-dharma (afterwards king of Champa with the title of Vikrāntavarman). The legend reproduces therefore the genealogical tradition officially accepted at the Kambuja court in the 7th century.¹

A Prince from Indraprastha

In the Kambuja Annals, which disappeared during the wars of the 18th century and were rewritten towards the end of it and which partly embodies old traditions, the following account appears of the origin of the kingdom :—“Adityavaṃśa, king of Indraprastha (Delhi), being displeased with one of his sons, Prah Thong, drove him out of his kingdom. The prince arrived in the country of Kok Thlok (the Khmer name of Kambuja meaning the land of the Thlok tree) where ruled a Cham prince who was soon dispossessed of his throne by the newcomer. One evening, caught unawares by the tide on the sea-shore, he was obliged to spend the night there. A Nāgi of marvellous beauty came to play on the beach. The prince fell in love with her and was married to her. The Nāga-rāja, father of the Nāgi, expanded the kingdom of his son-in-law by drinking off the water which covered the country, built for him a capital

¹ Finot, *Sur Quelques Traditions Indo-Chinoises*, *Bul. de C. Arch.*, de l'Indo-Chine, 1910, p. 32.

and changed the name of the country into Kambuja.”

It may be mentioned here that the capital of Kambuja, Angkor (Sanskrit Nagar), was also known as Indraprasthapura.¹ In Ptolemy's map of Trans-Gangetic India, a tribe known as Indraprathai is located in the north of Central Indo-China.²

Nāga Ancestors

The origin of the Śailendra dynasty of Śrīvijaya (with its headquarters at Palembang in S.E. Sumatra) seems also to be associated with the Nāga tradition. In the Chu-fan-chi of Chao Jou-Koua, a work on Chinese trade in the 12th century, it is stated:—“They (the people of San-fo-tsi or Śrīvijaya) gave the title of ‘long-tsing’ to their king.” Now the word “long-tsing” according to Pelliot means “the seed of the Nāga.”³

The old Tamil poem Manimegalai mentions a town Nāgapuram in Śavaka-nādu which is the Tamil name for Java. Two kings of Nāgapuram are mentioned—Bhumi Chandra and Punyarāja—who claimed descent from Indra.⁴ This Nāgi legend is found, on the other hand, among the

¹ Aymonier, Une notice sur le Cambodge (the introduction to his Dictionnaire Français-Cambodgien, 1874).

² About this Indraprastha legend and the Kambojas of North India see Appendix II.

³ G. Ferrand L'Empire Sumatranais de Śrīvijaya, p. 11.

⁴ Dr. Vogel, The Yupa Inscriptions of King Mulavarman from Kutei (E. Borneo).

Pallavas of Kānchi. There are two inscriptions dating from the 9th century giving the genealogy of the Pallava kings. According to the first, Aśvatthāman, the son of Droṇa, married a Nāgi and their offspring was Skandaśiṣya, the legendary ancestor of the Pallava kings. The second inscription, found in North Arcot, says that Virukarcha married a Nāgi and obtained from her the insignia of royalty and that after him came Skandaśiṣya.¹ In Kambuja the Nāgi is the founder of a new race of kings. At Kānchi the Nāgi gives the insignia of royalty to Virukarcha. We must also remember that there must have been a close connection between the kingdoms of Indo-China, the Archipelago and Pallava kingdom of Kāncipuram as is evidenced by the same script found in the inscriptions of all these countries and by the title of Varman borne by the rulers of these kingdoms. As Prof. Coëdès points out,² "The Cambodian legend of the Nāgi brings us back to the Pallava court." And we have seen that the legend extends to the Archipelago as well.

The tradition of the Nāgi ancestress of the kings of Kambuja survived up to the 13th century as we see from the accounts of Cheou Ta-Kouan, who accompanied the ambassador of Kublai Khan, the Emperor of China, to Angkor—the capital of Kambuja.³ "In the palace there is a golden tower at the top of which is the bed-chamber of the king.

¹ *Etudes Cambodgiennes*, B.E.F.E.O., t. xi, p. 393.

² *Ibid.*

³ B.E.F.E.O., t. ii, p. 145—*Memoires de Tchcou Ta-Kouan*.

The natives say that there exists in the tower the spirit of a serpent with nine hoods which owns the soil of the whole kingdom. Every night it appears in the form of a woman. . . If it fails to appear it means that the death of the king is imminent."

Sculptured representations of Nāgas with many hoods are to be found everywhere in Indo-China to this day. Perhaps they commemorate the memory of the Nāgi ancestress. As we shall see later on there were kings both of the lunar and the solar race in Kambuja. The kings of Fu-nan belonged to the lunar race and traced their origin to the Nāgi Somā and Kaundinya. Perhaps the name Somā (Soma in Sanskrit meaning the moon) suggested the idea of linking up the dynasty with the lunar race of the Mahābhārata. The kings of Kambuja (as distinguished from Fu-nan) had a separate genealogical tradition. Their ancestors were represented to be the great sage (maharṣi) Kambu and the apsarā Merā. This couple founded the solar dynasty. The name of the country Kambuja was also said to be derived from the name of the rīṣi. But as Finot points out¹ this tradition did not last long. It appears in one or two inscriptions (especially in the inscription of Baksei Camkron, dated 947 A.D.) and then it dies out leaving the field to the older legend of the Nāgi. Perhaps the kings of Kambuja wanted to be remembered by posterity as the lineal descendants of the sovereigns

¹ Sur Quelques Traditions Indo-Chinoises, *Bul. de Com. Arch., de l'Indo-Chine*, 1911, p. 84.

of Fu-nan. Even now in wedding ceremonies the names of the Nāgi Somā and the Brahman Kaundinya are mentioned as part of the ritual.¹

Kaundinyas in Fu-nan and Poli

By the by the Liang annals (502-556) of China say that the family name of the king of Poli (a state in the Archipelago) was Kaundinya. They mention also a native tradition that the wife of Śuddhodana, the father of Buddha, was a lady from their country. It is interesting to note that Kaundinya was the name of the maternal uncle of the Buddha. Can it be that the princes of Poli were immigrants from India who claimed relationship with Buddha? A letter to the Emperor of China from the king of Poli in 518 A.D. is certainly fervently Buddhist in tone.² Now there are two Po-lis—one in the north-east of Sumatra and the other in the north-west of Borneo. We do not know which is meant.³ We know from a Sanskrit inscription found at Kutei in Borneo dating probably from the early fifth century A.D. that a Hindu king of the name of Kundagga was ruling on the east coast of Borneo.

Again Chinese annals state that a second Kaundinya came to Fu-nan about 400 A.D. and

¹ Aymonier, *Hist. de l'Ancien Cambodge*, p. 11.

² Notes on the Mālay Archipelago by W. P. Groenvelt (*Essays relating to Indo-China*, repr. for the Straits branch of the Royal Asiatic Society, 2nd Series, Vol. I, 1887).

³ Po-li has now been identified with the island of Bali by Prof. Krom.

that he completely changed the laws and customs of the state modelling them on those of India.

Riṣi Founders of Kingdoms

Finot gives other instances of traditions ascribing the foundation of Indo-Chinese States to great riṣis.¹ In Siam the ancestors of the people were said to be two Brahmans who, after having peopled ten villages with their offspring, selected a king, Pathamarāja, and then retired from the cares of the world for tapasyā. One finds also two Rājarsi associated with the origin of the kingdom of Thaton (Sudharmanagara). The elder finds on the sea-shore two eggs (of a Nāgi?) and from one of the eggs is hatched a child who later on founds the state of Thaton. Then again a king of Thaton marries the daughter of a magician (a Brahman?) and of a Nāgi, who had been abandoned in a forest while yet an infant and who had been brought up by a hermit, and the offspring of this marriage founded the kingdom of Hamsāvati (Pegu).

As regards Champa, a Sanskrit inscription discovered at Dong Duong (in the ancient province of Amarāvati), dated 875 A.D., gives the following legend. A certain Bhṛgu had been sent down from heaven to the earth by Iśa (Śiva) to consecrate the linga of Sambhubhadreśvara. Afterwards Sambhu, with a smile, sends Uroja (another riṣi residing in

¹ Sur Quelques Traditions Indo-Chinoises, B.C.A.I., 1911, p. 36.

heaven) in his turn to look after the sacred linga. "Thou art fortunate, Uroja," says Śiva, "go down on the earth and take the kingdom." The inscription goes on:—"It is from Uroja descended from Śiva himself, that all the rulers trace their descent who since then have occupied the throne of Campāpura."¹

Java and Kambuja

Finally it may be conjectured that Kambuja and perhaps Champa too received Indian immigrants and Indian culture not directly from India but from Indian colonies in Java. In the Rāmāyana Java is mentioned last in the list of the countries situated in the Far East. An embassy from Java (Yetiao=Yapdiv according to Pelliot) arrived at the Chinese Court in 132 A.D.² The name of the Javanese king who sent this embassy was Tiao Pien which is quite possibly the Chinese transcription of Deva Varman.³ This would then be the earliest embassy from the Hindu or Hinduised states of Indo-China and the Archipelago to the Imperial Court of China. And lastly, an old Khmer legend, quoted by Lagrée,⁴ speaks of the Chveapre'ahm, or Java Brahmans, coming from that island to the Khmer country and founding a kingdom there (which however was ruled by a

¹ G. Maspero, *Le Royaume de Champa*, p. 58.

² "Bulletin Critique," *Toung-pao*, 1912, a criticism of Hirth and Rockhill's *Chau Ju-kua*.

³ G. Ferrand, *Journ. Asiatique*, 1916, pp. 521-530.

⁴ *Explorations et missions de Doudard de Lagrée*, p. 10.

succession of six Cham kings). The Brahmins, says the legend, had long hair and a dark complexion and they claimed to belong to Pareanosey (Vārānasi or Benares). The Cham kings (whose names also end in Varman) were driven out by the fugitive prince from Indraprastha who married the daughter of the Nāga-rāja.

Finally it may be mentioned that M. Pelliot, in his latest researches on the Chinese texts containing references to the book written by the Chinese ambassador K'ang Tai (who visited Fu-nan conclusion that Kaundinya did not come directly from India but from some place in the Malay in the 3rd century A.D.), seems to come to the Archipelago known to the Chinese as Heng-tie or Mo-fou. This was to the south-east of Yeou-po (Java?) where, according to the Chinese text, "the walled cities, jewels and customs were the same as in India."¹

¹ Pelliot, *Quelques Textes Chinoises concernant l'Indo-Chine Hindouisée*, *Etudes Asiatiques*, 1925, t. ii, pp. 247-248.

CHAPTER II

FU-NAN

Though the accounts of the Chinese chronicles about the origin of Fu-nan are of a semi-legendary character, they show clearly the impact of a superior civilisation on a primitive people. We have heard of Queen Lieou-ye (the Chinese translate her name as the Willow-leaf) sharing the realm with the stranger Houen-t'ien (Kaundinya) who worshipped the spirits or the "genii" by which name the Chinese designate the gods of the Brahmanic cult. The time of his coming cannot be later than the first century A.D., as far as we can calculate from the dates of the reigns of his successors to the throne of Fu-nan. This is the period of the first contact with India.¹

The son of Lieou-ye and Houen-t'ien (Kaundinya) claimed allegiance from seven towns. But the control of the central power over the vassals seems to have been rather weak, for one of the successors of Houen-t'ien, Houen p'an-houang (the first part of his name shows his descent from Houen-t'ien), succeeded only in reducing the seven towns to submission by sowing discord among them. This king certainly reigned in the second century A.D. and he died at the advanced age of 90. His son P'an-p'an entrusted the cares of the state to the

¹ Pelliot's *Le Founan* is the main authority for this chapter. See B.E.F.E.O., t. iii, p. 248 *et seq.*

general Fan-man¹ or Fan-che-man and when he died after a brief reign of three years the general was raised to the throne by the people.

It was under Fan-che-man that the power of Fu-nan reached its high water mark. The History of the Leang says about him :—“He was brave and able and by force he reduced to submission the neighbouring kingdoms. All (princes) were his vassals. He assumed the title of the Great King of Fu-nan. He had large ships constructed and went all over the great ocean and attacked more than ten kingdoms. He extended his territory by five or six thousand li. Then he wished to conquer the “Golden Frontier” [probably the Sonapārāntā of the Burmese, which is derived from the Suvarṇabhūmī of the Pali texts, which designates the Maulmein-Martaban region (Thaṭon)]. But he fell ill.”² He died shortly afterwards. He seems to have conquered a large part of the Malay Peninsula.³

Vassal States of Fu-nan

Probably it was during his reign that some of the neighbouring kingdoms became vassal states of

¹ *Ibid.* p. 265. Nearly all the succeeding kings of Fu-nan are given the title of Fan by the Chinese chronicles. It was also applied to the kings of Champa from about this time.

² The king Śrī Māra of the Vocanh inscription is now identified with Fan-che-man who (according to Chinese sources) was the builder of Fu-nan's greatness in the 2nd century A.D. Thus his empire extended to Champa.

³ The Chinese chronicles were our only sources of information about Fu-nan till M. Coëdès gave an account of two Fu-nan inscriptions in 1931. See Appendix I (p. 6).

Fu-nan. The same Leang annals say :—"On the southern frontier of Fu-nan at a distance of 3,000 li there is the kingdom of Touen-sien. There are five kings. All are vassals of Fu-nan...On its western side it touches India...Merchants come there in great numbers to transact business...This market is the meeting-ground of the east and the west...Every day there are in this place more than five thousand persons...Rare objects, precious merchandise, everything is to be found there."

Pelliot and Schlegel both think that there was transshipment of merchandise across the isthmus of Kra—the Chinese junks not yet venturing to go straight from the coast of Annam to the Straits of Malacca. Schlegel proposes to identify Touen-sien with Tenasserim. A country with a name very like it (Tien-souen and which probably is identical with it) is mentioned among the realms conquered by Fan-che-man. In another Chinese work there is a reference to this Kingdom of Touen-sien. It is mentioned as a dependency of Fu-nan. "More than a thousand Brahmans from India reside there. The people follow their doctrines and give them their daughters in marriage. They read their sacred books day and night."¹

Then another country is mentioned—Pi-kien beyond Touen-sien and 8,000 li from Fu-nan. Pelliot thinks it was in the Irawaddy region. It is represented as producing gold, and golden vessels of enormous size were sent frequently as presents to the king of Fu-nan by the king of Pi-kien. This

¹ Pelliot, *Le Fou-nan*, p. 279.

king (of Pi-kien) is supposed to be a supernatural being, holy and omniscient. "He knew how to write (books like) Indian texts. The (text written by the king) had 3,000 words and resembled the sutras of the Buddha. His subjects however were cannibals."

Embassy from Fu-nan to India

After the death of the Great King Fan-che-man, which occurred probably about 225 A.D., another general, Fan Chan, usurped the throne. Fan Chan entered into direct official relations with the kings of India. A certain Kia-siang-li is mentioned by a Chinese book of the 5th century¹ as having come through India to Fu-nan from a country to the west of India. This stranger told Fan Chan about the great wealth of India, the progress the Law had made there and the esteem in which it was held by other countries. He replied to the king's questions that it was 30,000 li from Fu-nan and that it would take four years to go there and return to Fu-nan. The king's curiosity was roused and he sent as ambassador to India one of his relations Su Wu.²

In the history of the Leang we find:—"From Fu-nan Su Wu started from the port of Teou-Kiu-li (probably Takkola, which, according to Dr. Blagden and other scholars, was on the

¹ Pelliot, *Le Fou-nan*, pp. 277-78 (B.E.F.E.O., t. iiii).

² *Ibid*, p. 292.

western coast of the Malay Peninsula to the north of the isthmus of Kra¹; this shows how far south in the Malay Peninsula the influence of Fu-nan extended). He followed the great curve of the shore towards the north-west, entered a great bay on the borders of which there were several kingdoms. At the end of more than one year he reached the mouth of the river of India. He went up the stream for 7,000 li and reached his destination. The king of India was surprised and explained, "What! there exist such men on the shores of the farthest seas!" He gave an order to show them the interior of the kingdom. Afterwards he sent two persons, one of whom was Chen-song, to offer in return to Fan Chan a present of four horses of the country of the Yue-che; and he sent back Su Wu and the others. After an absence of four years they came back."² This mission from Fu-nan to India took place in the period 240-245 A.D.

The Chinese and Indian Ambassadors in Fu-nan.

At this time when the Emperor of the Wou dynasty. Souen K'uan (222-251), was reigning, K'ang Tai and Chou Ying were sent on an embassy to Fu-nan. This was in the period 245-50.³ They

¹ Prof. Sylvain Levi, Ptolémée, *Le Niddesa et La Brhatkatha*, *Etudes Asiatiques* (1925), t. ii, p. 4.

² Pelliot, *Le Fou-nan*, p. 271.

³ *Ibid.*, p. 303.

met the Indian Chen-song and asked him about the customs of India.¹ He replied :—

“That is a country where the law of Buddha prospers. The people there are straightforward and the land is very fertile. The title of the king is Meou-loun. The capital has a double enclosure of ramparts. Streams and sources of water supply are divided into a large number of winding canals which flow into the ditches under the walls (of the city) and thence into a great stream. The palaces and temples are adorned with sculptured and engraved decorations. In the streets, the markets, the villages, the houses, the inns and in towns one sees bells and tambours of joyous sound, rich dresses and fragrant flowers. The merchants come there by land and sea and assemble in great numbers and offer for sale jewels and all the objects of luxury which the heart can desire. To the right and left there are six great kingdoms, those of kia-wei (Kapilavastu), Che-wei (Śravastī), etc. Several kingdoms, even though situated at a distance of 2,000 or 3,000 li from India, obey the king, as they consider this kingdom to be situated in the centre of the universe.”²

The description of the kingdom or the title of the king does not give anything which can be exactly identified. The only word which phone-

¹ In the history of the Leang (Le Founan, p. 271) we find that during the reign of the emperor Ho (89-105 A.D.) there were several embassies from India which came through Central Asia. Afterwards under Houan-li (147-167) the embassies came by the southern seas.

² Prof. Sylvain Levi on Les Murundas in “*Mélanges, Charles de Harlez*,” pp. 176-185.

tically corresponds closely to Meou-loun, according to Prof. Sylvain Levi, is the name of a race in ancient India—the Murundas. Ptolemy places the Maroundai on the left bank of the Ganges to the north of the river Sarabos or Sarayu. Prof. Levi quotes a Jaina work which names Pataliputra as the residence of the Murunda-rāja. This agrees with Ptolemy's description. The name of the Murunda dynasty is found in the dynastic lists in the Puranas. There were 13 princes belonging to this dynasty and the Vayu Purana states that they ruled 350 years. A Jaina saint cured a Murunda king in the first century A.D., and the Murundas are mentioned as vassals in the Allahabad inscription of Samudragupta.¹

Such was the single official relation between India and Indo-China.

When the Chinese ambassadors K'ang Tai and Chou Ying reached Fu-nan, King Fan Chan was already dead. This was about 245 A.D. In 243 A.D. the king had sent an embassy to China with a present of musicians, etc.² After a bloody civil war following on Fan Chan's death, the general Fan Siun had ascended the throne. The Chinese ambassadors remarked to him:—"The kingdom indeed is beautiful but it is strange that the men are so indecent." They had found that the men had no clothing though the women wrapped

¹ As in Hemachandra's dictionary the Murundas are mentioned as inhabiting Lampaka (Laghman), Prof. Levi thinks that they were originally inhabitants of Afganistan. The Tibetan Taranatha mentions a Murunda Mountain near Chitral (Udyana).

² Le Fou-nan, p. 303.

themselves in something like a sheet. Fan Siun then issued an order that the men should not go about naked. K'ang Tai, the head of this mission, wrote a book about what he had seen or heard of more than a hundred kingdoms. On his account is based the information transmitted from historian to historian as regards the early history of Fu-nan. It is from the date of this embassy (245-250 A.D.) that we get an approximate chronology of the early kings of Fu-nan. Unhappily this book of K'ang Tai has disappeared.

There is a description of the country of Fu-nan in the history of the Tsin dynasty (265-419 A.D.) which is certainly based on K'ang Tai's Book :—
“The territory is 3,000 li in width. There are walled cities, palaces and houses. The men are ugly and black and their hair is curly. They go about naked and bare-footed. They are simple and do not steal. They resort to agriculture. Besides they are fond of engraving ornaments and of chiselling. Many of the utensils, which they use for taking their meals, are of silver. Taxes are paid in gold, silver, pearls and perfumes. They have books, archives, etc. Their alphabet resembles that of the Hou¹ (a Central Asiatic tribe which had the Indian alphabet). Their marriage and funeral ceremonies are on the whole the same as in Lin-yi (Champa).”²

¹ The word Hou means 'barbarians' in general up to the 5th century A.D. Indians were included among the barbarians by the Chinese, but subsequently a distinction was made.

² Le Fou-nan, p. 254.

Fan Siun's reign was a long one. He sent an embassy in 287 A.D. He made an alliance with Champa. For when the Emperor wanted to reduce the military expenditure on the southern frontier, the Governor of Tonkin sent a memorial (in 280) protesting that Lin-yi (Champa) and Fu-nan were neighbouring countries, that their tribes were very numerous, that they assisted one another, and that they did not submit to China.

After Pan Siun there is a blank of more than 50 years. Probably it was a period of anarchy as we find in 357 the "Indian" Chan-tan (Chandana), "calling himself king," sending an embassy to the Imperial Court.¹ The embassy offered a present of tame elephants. But by an Imperial decree the elephants were returned as it was feared that they might cause harm to the subjects of the Emperor. After this there was no embassy from Fu-nan till 434 A.D.

Another Kaundinya

Meanwhile however a great change had taken place in the kingdom. The History of Leang (502-556) mentions a tradition which the Chinese must have heard in the fifth century. "Kaundinya, a Brahman of India, heard a supernatural voice calling to him: 'You must go and reign in Fu-nan.' Kaundinya rejoiced in his heart and reached P'an P'an which is to the south.

¹ Prof. Sylvain Levi (in his paper on Kanishka and Sātavāhana) wrote that Chandana was a royal title among the Kushāns of Kaniska's dynasty. Chandana might have been a royal person (a Kushana) from India.

The people of Fu-nan heard of him; the whole kingdom was stirred with joy; they came to him and chose him king. He changed all the rules according to the methods of India." As this Kaundinya is named as a successor of Chandana, who sent an embassy in 357, and as a predecessor of the king who sent the next embassy in 434, he probably came from India to Fu-nan towards the end of the 4th or the beginning of the 5th century.

The history of the Song (420-478) mentions a king Che-li-pa-mo (pa-mo at least can be identified with Varman) who was in frequent diplomatic relations with China from 434 onwards. Probably it was he who refused to aid with his troops the King of Champa who invoked his help for an attack he had planned on Tonkin.

The History of the Southern Ts'i (479-501) gives us much more information about one of his successors. It states:—"About 478 the king of Fu-nan has for his family name Kaundinya and for his personal name Jayavarman (Cho-ye-pa-mo). He sent merchants to trade in Canton. On their return voyage the Indian monk Nāgasena joined them to return to his country. But a gale forced them to land in Champa (Lin-yi) where they were robbed of everything. Nāgasena was however able to cross over to Fu-nan."

The Monk Nāgasena in China

"In 484 A.D. Jayavarman sent the Indian monk Śākya Nāgasena to present a memorial (in

the Imperial Court) which began with a panegyric of the Emperor as one of the patrons of Buddhism, in whose empire the Law flourished more and more. It stated that a subject of the King of Fu-nan had fled to Champa, had conquered the country and was in open revolt against his former sovereign. The memorial goes on "shall a rat occupy the lion's throne? I request that troops may be sent to overthrow the wicked rebel."¹

Presents were sent to the Imperial Court among which was a gold model of the throne of the serpent-king (Nāga-rāja).

Nāgasena, on arriving at the Chinese capital, said that the cult of the god Maheśvara flourished in his country. The god had his perpetual abode on Mount Motan where auspicious trees grew in great abundance. From this hallowed place the might of the god descended on the earth and all the people were quiet.

After this eulogy of Maheśvara Nāgasena passes on quite abruptly to talk of a Bodhisattva :— "Originally of humble origin since he (the Bodhisattva) manifested a heart worthy of bodhi he has reached the stage which the two vehicles cannot attain." "The fruits (of his piety) have liberated the masses from worldly ties (saṃsāra)...The reforming influence of the Buddha extends over ten regions, there is not one who does not receive his aid."

¹ The chronicles which refer to Lin-yi (Champa) describe this usurper as a son of the King of Fu-nan.

The Emperor replied :—“Yes, Maheśvara manifests his marvellous power and confers his gifts on that country (Fu-nan). Though these are foreign customs I praise them from far off with profound joy.” The request of the king of Fu-nan for military aid was transmitted to a tribunal for disposal, but we find that nothing came out of it.

Then the History of the Southern Ts’i gives a paragraph on the people and custom of Fu-nan :—“For merchandise they have gold, silver and silks.¹ Persons of high family dress themselves in brocade...The people make rings and bracelets of gold and vessels of silver. They cut down trees for making their houses. The king lives in a pavilion of several storeys. The people live in houses raised from the ground...When the king goes out he rides on an elephant...For the sake of amusement they make cocks and pigs fight. They have no prisons. In cases of dispute golden rings and eggs are thrown into boiling water and they have to be taken out by the culprit who will be unharmed if innocent.” Other forms of trial by ordeal are also described.

Chinese Title for the King of Fu-nan

According to the History of the Leang (502-556), in 503 A.D., after receiving another embassy from Jayavarman, an imperial order was issued :—“The king of Fu-nan, Kaundinya

¹ Oc Eo seems to have been the part of Fu-nan in this prosperous reign. Here have been discovered Roman medals of Marcus Aurelius, rings with Indian inscriptions of the 2nd to 5th centuries A.D. and other objects of art (Greek and Persian).

Jayavarman, lives in the extreme limits of the ocean. From generation to generation he and his ancestors have governed the distant countries of the South. And their sincerity is manifest even from a distance...It is fit to show in return some favour and to confer on him a glorious title. This can be done by the title of General of the Pacified South, King of Fu-nan.’’

Then the religious and funeral ceremonies of the people are described :—“ They adore the genii of heaven. Of these divinities they make images of bronze ; some of them have two faces and four arms, others have four faces and eight arms. In each hand something is held...For mourning the custom is to shave the beard and the hair. There are four methods of disposal of the dead : (1) throwing the dead body into a flowing stream, (2) burning it to ashes, (3) burying it in the ground, (4) exposing it to the birds.’’

Buddhist Monks from Fu-nan in China

It was during the reign of Jayavarman that two famous Buddhist monks of Fu-nan went to China to translate the scriptures. Their translations are yet to be found in the (Chinese) Tripitaka.¹ One of them was of the name of Sanghabhara or Sanghavarman. He came to China in a junk. As he knew several languages the Emperor Wou of the Leang dynasty ordered

¹ Nanjo, Catalogue, Appendix II, Nos. 101 and 102, quoted in Le Fouan, pp. 284, 285.

him to translate sacred books, from 506 to 512 A.D., in five different places, one of which bore the name of the office of Fu-nan. He died in 524. The other monk from Fu-nan was Mandra or Mandrasena. He arrived at the Chinese capital in 503 and afterwards was commanded by the Emperor Wou to collaborate with Sanghapāla in the work of translating the scriptures. But he could never acquire a good knowledge of the Chinese language.

“Jayavarman died in 514 A.D.,” says the History of Leang, “Rudravarman, the son of a concubine, after slaying his younger brother (the son of a real queen), usurped the throne.¹ He sent several embassies...In 539 A.D. he sent information to the Imperial Court that in his country there was a long hair of Buddha. By an Imperial order a monk was sent in search of it.”

Kambuja overthrows Fu-nan

The History of Souei (589-618) contains a brief reference to Fu-nan and the first mention of Chen-la (the Chinese name for Kambuja):—
 “Chen-la is south-west of Lin-yr (Champa). It was originally a vassal state of Fu-nan. The family name of the king is Kshatriya, his personal name is Chitrasena. Under his ancestors this kingdom became more and more powerful. Chitrasena reduced Fu-nan to submission. His son Isānasena succeeded him. He lived in Isānapura.”²

¹ For a Sanskrit inscription of Rudravarman see Appendix I (page c).

² Le Fu-nan, p. 272.

The New History of the T'ang (618-906) is the last official chronicle which mentions Fu-nan. It says that the capital of Fu-nan, Tö-mu, was suddenly seized by Chen-la and that the king of Fu-nan had to withdraw further south to the town of Na-fou-na (Navanagar?). The last embassy from Fu-nan came to the court of a T'ang Emperor during the first half of the 7th century. It brought a present of two white men who belonged to a country west of Fu-nan.¹ After this Fu-nan seems to have been merged in the new Khmer kingdom.

I-tsing, who travelled in these regions during 671-695 A.D., writes:—"Leaving Champa and going towards the south-west the country of Pa-nan is reached. Formerly this was called Fu-nan. In ancient times it was the country of the naked men. The people worshipped many Devas. Then the law of Buddha prospered and expanded. But at the present time a wicked king has completely destroyed it and there are no more monks."²

This is all that we know of Fu-nan. The name Fu-nan itself may have been derived from the Khmer word Phnom or Bham which means a hill. We shall see later on the importance attached to sacred hills in Kambuja. And the country was often called by the name of its capital, as Kambuja was in its early days known as Isānapura or Bhavapura. It is quite likely that the capital of Fu-nan with its sacred hill (Nāgasena

¹ *Ibid.*, p. 274.

² I-tsing, ed. by Takakasu, p. 10.

does mention a hill Motan sacred to Maheśvara) lent its name to the country.¹

Finally it may be noted that the title Pan or Fan given by the Chinese to the kings of Fu-nan (it is also applied to the kings of Champa) is possibly the phonetical equivalent of the Sanskrit title Varman.

¹ M. Bosch of the Kern Institute and some other scholars think that Fu-nan is the Chinese equivalent for Sāla and the famous Sailendra dynasty of Śrīvijaya was connected with Fu-nan.

CHAPTER III

THE EARLY KINGS OF KAMBUJA

After Kambu, from whom the name of the country has been derived, the earliest king from whom the kings of Kambuja trace their descent is one Śrutavarman. Thus in the eleventh stanza of the inscription of Baksei Camkron, which is dated 869 ś. e. (śaka era) (947 A.D.) and which gives a long genealogy going back several centuries, occurs the passage: "Honour Kambu Svayambhuva endowed with an eminent glory, whose celebrated lineage, bringing about the alliance of the solar and the lunar race, dissipates the obscurities of all the Śastras....." In the twelfth stanza is the eulogy of Merā "the most glorious of Apsaras" whom Hara gave for wife to the great sage Kambu. The 13th stanza states: "Those who bear the burden of the land of Kambu and who have Śrutavarman for root (Śrutavarmamula), boasting of having delivered the native (or original) country from the chains of tribute,...shine like incarnations of the long-armed Hari." This delivering from the chains of tribute probably refers to the throwing off of the yoke of Fu-nan. The next two stanzas continue the panegyric of the descendants of Śrutavarman. In the 16th stanza we find that to this first dynasty succeeds another series of kings having Rudravarman as the chief of their branch. They are described as deriving their

origin from Kaundinya and Somā (the daughter of Soma).¹

The inscription of Ta-Prohm², dated 1108 *ś.e.* (1186 A.D.), also mentions Śrutavarman as the father of Śreshṭhavarman, the sovereign (*adhirāja*) of Śreshṭhapura. In the 6th stanza we find:—
 “He was a king whom the lords of the earth, bearers of the unbreakable sceptres of Manu, should honour, excelling among the learned, the son of Śrutavarman: Śreshṭhavarman (by name), excelling in pure glory, the source of a brilliant line of kings.” The next stanza gives:—“The sun of the heaven which is the family of Kambu, born on the mountain Jayādityapura, as the sun rises from Udayagiri, he (Śreshṭhavarman) caused the hearts of all living creatures to wake up as (the sun awakens) the lotus, he who is full of spirit and energy, the supreme king of Śreshṭhapura.”³ In the eighth stanza is the account of the Princess Kambuja-rāja-lakṣmi, “born in the maternal family of this king, where her fame shone like moonbeams on the sea waves, the first among the chaste

¹ Ed. by Coedès, J. A., May-June, 1909.

² Ed. by Coedès, B.E.F.E.O. (Jan.-June), 1906.

³ This Śreshṭhapura seems to be then the place of origin of the solar dynasty, i.e., of the Kambuja Kings (as distinguished from the monarchs of Fu-nan). From the inscription of Vat Phu (B.E.F.E.O., XV. II, p. 107), we learn that Vat Phu was in the district (*Viṣaya*) of Śreshṭhapura. Therefore Śreshṭhapura (and the original Chen-la) was in the north—Vat Phu being near Bassac in Laos north-east of present Cambodia. South Laos was the cradle of the early kings of Kambuja. According to Paul le Boulanger (*Histoire du Laos Français*, Paris, 1931) Kambuja or Tchen-la (founded by Maharshi Kambu) covered the northern part of what is Cambodia at present and the whole of Laos including Luang Prabang.

women, whose splendour was like (or who reigned like) that of Lakṣmi herself." In the 9th stanza Bhavavarman is mentioned, "the lord of Bhavapura, with effulgent glory illuminating the universe, versed in all the arts, like the moon driving away the heat (misery) from which his subjects would have suffered, he who was the founder of a line of kings."

Rudravarman and Bhavavarman

Srutavarman and Śreṣṭhavarman are known to us only by name. We know nothing else about them. Rudravarman and Bhavavarman are however quite familiar to us from many sources and it is with them that the history of Kambuja really begins. The inscription of Ang Chumnik (I.S.C.C., p. 66), dated 589 ś.e. (667 A.D.), and which is one of the earliest dated inscriptions, gives a series of five kings who ruled one after another. The names of the kings are: Rudravarman, Bhavavarman, Mahendravarman, Isānavarman and Jayavarman. The inscription mentions that two brothers Brahmadata and Brahmasiṃha were court physicians of King Rudravarman. The sons of their sister, Dharmadeva and Siṃhadeva, were ministers of Bhavavarman and Mahendravarman. Siṃhavira, the son of Dharmadeva, was the minister of Isānavarman. Siṃhadatta, the son of Siṃhavira, was the physician of Jayavarman and was the Governor of Adhyapura (the old name of Ang Chumnik). It was the last

who dedicated a temple to Śiva Vijayēśvara at this place and who was the author of this inscription.

Now from Chinese sources we know that Rudravarman was one of the last kings of Fu-nan, that Citrasena of Chen-la reduced Fu-nan to submission and that Isānasena was his successor. The inscription of Phou Lokhon¹ (Laos) tells us that Citrasena was the earlier name of Mahendrarman before he ascended the throne. An earlier inscription² (without date) gives us the name of Citrasena as having dedicated a Śivalinga on the bank of the Mekong. We know from an inscription of Vat Chakret³ that Isānavarman was reigning in 626 A.D.

So far the Chinese accounts and the information we can derive from the inscriptions of Kambuja tally. There is no mention however of Bhavavarman, the predecessor and elder brother of Citrasena (Mahendrarman), in the Chinese annals. This probably can be accounted for by the fact that the Chinese only came into direct contact with Chen-la during the reign of Isānavarman the son of Citrasena. Citrasena was perhaps the commander-in-chief of the army of his elder brother Bhavavarman in the war which led to the subjugation of Fu-nan by Chen-la and this might have led the Chinese historians to think of him as the conqueror of Fu-nan. We know from an in-

¹ B.E.F.E.O., t. III, p. 445.

² *Ibid*, p. 212.

³ I.S.C.C., p. 40.

scription¹ that Bhavavarman came to power by force of arms and from another that he was not the descendant of his immediate predecessor Rudravarman but was the son of Viravarman who does not seem to have reigned.² As the inscriptions of Bhavavarman have been found scattered over a wide area and as some of them manifest a warlike tone we may conclude that it was Bhavavarman, a prince of Chen-la, who became the paramount sovereign after striking a death-blow to the supremacy of Fu-nan.

The inscription of Ta Prohm (12th century A.D.), we have already seen, mentions Bhavavarman as the founder of a line of kings. In the much earlier inscription of Ang Chumnik (7th century) Bhavavarman is mentioned as the successor of Rudravarman. In the inscription of Baksei Chamkron (10th century A.D.), which we have also cited, Rudravarman is the chief of a dynastic branch. Pelliot reconciles these statements by the explanation that Bhavavarman, after his conquest of Fu-nan, claimed descent from the royal family of Fu-nan so that officially there was no break after Rudravarman. Even in the most early inscriptions Bhavavarman is mentioned as belonging to the lunar dynasty to which the kings of Fu-nan also belonged. Prof. Coedès thinks however that the Rudravarman of the Baksei Chamkron inscription is not the Rudravarman of Fu-nan of the 6th cen-

¹ I.S.C.C., XI, p. 67, stanza 5.

² *Ibid.*, IV, p. 30.

tury, but is a prince of the 8th century who is a founder of a new dynasty (being the grandfather of Indravarman I, king of Kambuja, 877-889 A.D.). This seems to be correct.

Early Sanskrit Inscriptions of Kambuja

Bhavavarman, as we have seen, was of the lunar dynasty but he seems to be connected somehow (probably by a matrimonial alliance) with the Princess Kambuja-Rājalakṣmi, who, according to the inscription of Ta Prohm, was born in the maternal family of King Śreṣṭhavarman, the son of Śrutavarman—the first king of the solar dynasty of Kambuja. Several inscriptions, engraved during the reign of Bhavavarman, have come down to us but they bear no dates. On palaeographical grounds they belong to the 6th century, as they are remarkably similar to the inscription of Mangaliśa at Badāmi¹ (578 A.D.) and the oldest inscriptions of the temple of Pāpanātha at Pattadakal² (both Badāmi and Pattadakal are in the present Bijāpur region of Western Deccan) which also belong to the 6th century. As also Iśānavarman, the nephew of Bhavavarman, is known to have been reigning in 616 A.D., and as he is the third prince of the dynasty founded by Bhavavarman, we may safely suppose that the latter reigned in the latter half of the 6th century.

¹ Barth's article "Inscriptions Sanscrites du Cambodge," J.A. (1882).

² Kern, quoted by Barth, p. 12, I.S.C.C.

There is a very close similarity between the inscriptions of Bhavavarman and the oldest Javanese inscriptions of Purnavarman (of Western Java) and the Kutei inscriptions of King Mulavarman of Borneo. All these have no dates but Bhavavarman's inscriptions seem to be later than those of W. Java and Borneo.¹ A few common characteristics may be noted here. Frequently the "b" and "v" are not distinguished from one another. In the later inscriptions "b" disappears altogether. After "r" a consonant is often repeated, but when etymologically there should be a repetition of the consonant we generally find a single consonant (*e.g.*, *patra*, *chatra*, etc.). The guttural "ñ" is frequently substituted for the anusvara, especially before *s* and *ś*. *ṭh* and *ḍ* are not distinguished from *th* and *d*. The *jihvāmuliya* and the *upadhmāniya* are used only in the earliest inscriptions. With these exceptions orthographical mistakes are rare.²

The language of the Kambuja inscriptions is generally quite correct classical Sanskrit. There are also Khmer inscriptions which are of less importance as generally they only give details for the information of the common people.

As regards technique the Kambuja inscriptions excel in symmetry, artistic taste and clearness the inscriptions of India. They have made a regular fine art of it especially under Yaśovarman of the 9th

¹ Vogel, *Inscr. of Mulavarman* (Bijdragen tot de taal land . . . van Nederlandsch Indie, 1918).

² I.S.C.C., pp. 3-5.

century. The inscriptions of Champa and Java also cannot compare with them in this respect.

To return to Bhavavarman, the inscription of Phnom Bantea Neang (in Battambang which was till quite recently an eastern province of Siam), found on a stone pedestal of a Śivalinga, which has now disappeared, may have been engraved by the order of the king himself. It is one of the shortest of the inscriptions and breathes a martial spirit¹:—"With the offering of treasures, won by the might of the bow, this linga of Tryambaka has been consecrated by the king, Śri-Bhavavarman who holds the two worlds in his hand." This is the westernmost point where an inscription of this king is found, and, taken together with other inscriptions found far to the south and to the north, it indicates a wide extent of territory governed by him. Contemporary Chinese chronicles also tell us of the subjugation of neighbouring kingdoms by Kambuja.

Daily Recitation of Sanskrit Epics

The inscription of Veal Kantel² (found in Tonle Ropon—another province possessed by Siam up to our own times) is another contemporary record. Only the last three lines now are intelligible and as it is important from a historical and literary point of view we shall translate here the seven couplets which have survived:—"There was

¹ I.S.C.C., p. 28.

² *Ibid.*, p. 30.

the daughter of Śri-Viravarman, the sister of Śri-Bhavavarman, who, devoted to her husband and to the religion, was like a second Arundhati (the wife of Vaśiṣṭha). He, who took for his wife this (lady)—the mother of Hiranyavarman, the moon among Brahmans, an Ākriti svāmi (*i.e.*, master of some Śaiva ritualistic system), the foremost of those who are versed in the Śāmaveda—he, Śri-Somaśarman, consecrated (this) Tribhuvaneśvara (Lord of the three worlds—Śiva), together with (an image of) the sun, with acts of worship and offerings on a grand scale. With the Rāmāyana and the Purāṇa he gave the complete (Mahā) Bhārata and arranged for a daily recitation without interruption. As long as the glory of Tribhuvaneśvara survives, whoever¹ (participates in this reading)—may a portion (of the fruit) of this great and virtuous deed go to (the credit of) every doer of such a pious act. But the mischievous wretch who takes away from here even a single book. . . .²

Here a Kṣatriya princess, the sister of King Bhavavarman, is found married to a Brahman and the offspring is a Kṣatriya. In India such inter-marriages, though theoretically possible, were very rare in practice.³ Then the mention of the daily

¹ This portion is illegible.

² The rest is missing.

³ Some "anuloma" marriages are however mentioned in the Indian epigraphy, *e.g.*, in the Mandasaur inscription (Corp. Ins. Ind., III p. 152) a Brahman marries a Vaishya and one of his sons is a viceroy in the Narbada province of King Yaśodharman. In the Arch. Sur. Re. Western India (Vol. IV, p. 140) we find that the ancestor of Hastibhoja, a minister, was a Brahman who married a Kshatriya

recitation of the Rāmāyana and the Mahābhārata (the Purāna unfortunately is not named) in an Indo-Chinese inscription of the 6th century is very interesting. Lastly, it may be noted that no ruler of the name of Viravarman, Bhavavarman's father, has yet been found in any chronology, so probably Viravarman never reigned.

The badly damaged inscription of Ponhear Hor¹ (in Treang—the southernmost part of Cambodia) was composed by a local magnate who had served two princes, the names of both of whom have been effaced, but one of whom certainly was Bhavavarman as this king's name is mentioned towards the end. As many different divinities of the Hindu pantheon are mentioned in it, it is quoted here as far as possible (a large part of the inscription being illegible):—"The servant of these two (kings), and, by their grace, the sea into which (the rivers) of their favours entered—by the grace of the former (he received) a gold-tipped umbrella. . . . this dense forest infested by tigers. . . . The lord of Pasenga (*i.e.*, this courtier) consecrated a Śiva-linga. . . . By the favour of the second (king) (he received) a golden jar and vase. . . . He consecrated an image of Durgā and of Śambhu-Vishnu. . . a linga having the lustre of gold. . . . Ten years having passed'

wife. But the offspring of these marriages belonged to the caste of their fathers, whereas in Indo-China they seem to belong to the caste of their mothers. Among the Nairs however the offspring of Nambudri Brahmins and Nair women are considered as Nairs and not Brahmins.

¹ I.S.C.C., p. 24.

(he consecrated) an image of Trailokyasāra (the Essence of the three words—Vishnu. . . Thus were given by this person, through the favour of his masters, he who possessed knowledge and the peace which knowledge brings. . . May he (who robs) what has been given be thrown into hell up to the day of destruction of all things animate and inanimate (pralaya). . . (On the) 13th the spouse (Lakṣmi?) of Vimalasaha (Vishnu?). . . was established here an image of Vishnu. . . (was consecrated) to the Lord (Śiva) of Dhanvipura by the king Śri Bhavavarman.” The last line mentions again Vishnu Śri-Trailokyasāra.

Now we come to one of the most archaic (on paleographical grounds as showing the closest resemblance to Indian prototypes) and at the same time one of the most interesting inscriptions—that of Han Chey discovered near a vast group of ruins called Phnom Bachey.¹ It does not show the perfect symmetry and elegant finish which generally characterises Kambuja epigraphy. The composer is the lord of Ugrapura in the service of Bhavavarman and the occasion is the consecration of a Śivalinga with the name of Bhadreśvara. The style is strongly reminiscent of that of Kālidāsa. It shows literary skill well above the average found in the inscriptions. It begins with an invocation to Śiva :—

¹ I.S.C.C., pp. 18-14.

Bhavavarman's Campaigns

“ Victory to the moon-crested (god), who on his head receives the Ganges, the waves of which, (their impetuosity) checked by the frowns of Umā, form a garland (of Śiva).”

“ The king Śri-Bhavavarman was the lord of the rulers of the earth, invincible and magnanimous, sublime like another Meru. Born in the race of Soma (the moon), (effulgent) like the moonlight (reflected) in the sea, his spirit always shone like that on the battlefield. When the six enemies (the six senses), which are within (us), unappeasable, without physical form and therefore beyond human powers (of control), have been conquered by him—nothing need be said of external enemies.....When in autumn he set out on his campaigns in all his glory, his might, surpassing that of the sun, could not be resisted by his enemies. The dust (raised) by his army, settling down on the cheeks of the women of the enemy, from which all decorations had vanished (on account of mourning), looked like sandal powder.¹.....It would have been superfluous indeed to set fire to the walls of the city besieged by (him with) his flaming energy.....Having conquered the kings of the mountain, his glory spread over all the directions of the earth with (the aid of) bards (singing his praises) and the army of his virtues (or he made the world full of arts by means of bards equal in number to his virtues). In his person the royal race of Aida (Aila or Pururavas)

¹ Cf. Raghuvamśa, stanza 54. Canto IV.

surpassed itself, as with his exploits it went beyond the limits of this earth. Having first conquered the ocean-girdled earth by force, in his administration he conquered it a second time by his mild forbearance.....The rays of the jewels of the crowns of kings (prostrate before him) give lustre indeed to his feet but cannot give rise to any pride in his stainless heart.....''

After this comes a brief reference to a son of Bhavavarman who probably had a very brief reign, as Chinese chronicles, an inscription of Champa,¹ and the inscription of Ang Chumnik of Kamboja ignore him altogether and mention Mahendravarman (the Citrasena of the Chinese) as the next king. Then follows an account of the ascetic virtues of the lord of Ugrapura who consecrated the Bhadreśvara: "Giving servants, cattle, land, gold, etc., without exception as the property of the god. The ascetic servants of the gods may alone have authority here. But the relations and the descendants of the donor may not enjoy the property for they have no right to it....." (stanzas 33-34).

In a second part of the inscription the campaign of Bhavavarman against the mountain chiefs is again referred to, and a bridge, constructed by him during this campaign at the height of the rainy season over a stream deep enough to drown an elephant, is mentioned. He is represented here as having beaten the enemy up to their mountain peaks (stanza 5, p. 16).

¹ Inscr. of Mi-son, Finot, *Notes d'épigraphie*, p. 132 (B.E.F.E.O., T.V., p. 920).

The reader of the first eighteen stanzas of this inscription cannot fail to be struck by the close imitation of Kālidāsa's description of the conquests of Raghu (Canto IV of *Raghuvamśa*). Theories of a late date for Kālidāsa must be rejected if this Indo-Chinese inscription of the 6th century may fairly be regarded as an imitation of his *Raghuvamśa*.¹

The Champa inscription of Parkāśadharmā, dated 579 ś.e. (658 A.D.), and the Kambuja inscription of Ang Chumnik (589 ś. e. = 668 A.D.) mention Bhavavarman together with his immediate successors, Mahendravarman and Isānavarman. They both emphasize his military renown and the Ang Chumnik inscription refers to him as "having seized the kingdom with his own prowess" (stanza 5, p. 67, I.S.C.C.). This serves to confirm our assumption that he was not the legal heir to Rudravarman and that he ascended the throne by force of arms.

Mahendravarman

His brother Citrasena adopted the name of Mahendravarman on assuming the royal power. The inscription of Phou Lokhon,² found in Laos (further north than any other inscription which we have discussed up to this time), gives us this information:—" (He) who (is)³ the son of Śri-Viravarman, and (who is) not inferior in power

¹ A tenth century (944 A.D.) contains four references to *Raghuvamśa*. Kalidas was indeed well known in Kambuja.

² B.E.F.E.O., t. iii, p. 445. This place is south of Vientiana.

³ The first part of the inscription is partially effaced.

through the youngest brother of Śrī-Bhavavarman, he, named Śrī-Citrasena, who possesses all the marks of the great, has chosen the name of Śrī-Mahendravarman at his coronation. Having conquered all the country, he has on this mountain established the linga of Giriśa (Śiva) to commemorate his victory.” The Śivalinga still exists on the peak.

This inscription (which bears no date) is important as it enables us to identify the Citrasena (Che-to-sseu-na) of the Chinese chronicles, the conqueror of Fu-nan, with Mahendravarman, brother and successor of Bhavavarman.

The short inscription (which also is undated) of Thma Kre,¹ found engraved on a great rock in the bed of the river Mekong between Sambak and Kratie, is probably earlier, as only the name Citrasena is mentioned here :—“ Established by Citrasena, with faith in the lord Śambhu and with the approbation of his mother and father, may the Śivalinga be victorious.” This must have been done at an early stage in the prince’s career before, to quote the History of the Souei, “Citrasena (Che-to-sseu-na), king of Chen-la, conquered Fu-nan, which was previously the suzerain of Chen-la.” The Chinese must have heard of him through the embassy sent by his son Isānavarman in 616 A.D.

The Champa inscription of 579 *ś. e.* (658 A.D.) thus refers to Mahendravarman :—“The king Bhavavarman, boasting of three (different

¹ B.E.F.E.O., t. iii, p. 212.

kinds of) power, who curtailed the warlike pride of a host of rivals flushed with martial ardour, had a brother, a hero on this earth, the destroyer of the proud enemy's ranks, whose spirit extended (the area under) his rule, and whose great power rose like the sun—this was the illustrious Mahendravarman, equal in might to the king of the gods (Indra). He begat a dear son, the source of felicity, just as in the heart of the wise (rises) right conduct—this was Śrī-Isānavarman whose splendour extended to the limits of every direction.”

Mahendravarman is also mentioned in the inscription of Ang Chumnik (589 \pm e = 668 A.D.) along with the other kings of this dynasty and there he is stated to have despatched a Brahman Simhadeva as ambassador to the king of Champa as a token of friendship between the two princes.¹

The Earliest Dated Inscription

The inscription of Bayang, which bears two dates, 526 and 546 \pm e. (604 and 624 A.D.), may have been begun in his reign and finished in the reign of his successor. This inscription, which is the earliest dated one we possess, is distinctly Vedantic in tone though it commemorates the donation of a Sivapada. Śiva is here identified with the Paramātman of the Upanishads. As to what is meant by a Sivapada (the foot of Śiva) we do not precisely know, as several parts of the inscription have suffered damage, but probably it was something

¹ I.S.C.C., p. 67, stanza 8.

corresponding to the Vishṇupada of Gya. This symbol of Śiva's footprint is, as far as we know, unknown in India. The artistic skill with which this inscription has been engraved shows a high standard of perfection compared with the earlier undated inscriptions. It begins like this :—

‘He’¹ whom, by the constant practice, of correct meditation and a peaceful frame of mind, the wise feel as being enthroned (in their hearts).....the inner light, whom they worship, desirous of attaining the Paramabrahma (the Absolute). The practices of asceticism, of study (of scriptures) and of sacrifice, if devoted to Him, procure results beyond description, not only for those who are attached to the fruit of these (pieties), but also for those who have renounced the fruit of action and who are detached (from worldly desires). He whose feet, requiring no support, endowed with supernatural qualities, which is (as it were) the shape assumed by diverse (divine) powers, surpasses all thought and speech and is only known to the wise. The foot of that Lord, on account of his grace, has found an abode here, an abode of prosperity, the holy toes illuminated with rays (seeming) like a lotus on this stone.....There was the son of a Brāhmaṇ, the best of the twice-born, Dhruva, (who was) the grandson of Dhruva-punya-kīrtti, who.....(by his merits) bears evidence of his (illustrious) parentage. By him of the name of Vidyādivindvanta, devoted to pious works (has been

¹ I.S.C.C., pp. 34-36.

consecrated) this Sambhu-pada.....By him also in the valley of the mountain hallowed by a sacred stream was (excavated a tank) for the ablutions of the Lord.....In the 4. year (526) represented by the *rasas* (6), the Heavenly Twins (2) and the (five) arrows of (Kāma) this foot of the Lord has been surrounded by a brick wall and in (the year 546 designated by) the seasons (6), the seas (4) and the senses (5) the sacred place (tank) was filled with water by him.....”

The name or title Vidyādivindvanta is also unique. It may be translated as “who has Vidyā (knowledge—the Vedas) in the beginning and Vindu (the Om—or the knowable) in the end.” Barth explains it as “per transitoria ad aeterna.” It is a Vedantic name quite in harmony with the Vedantic invocation.¹ The mixture of Vedantism with Śaiva doctrines is not very strange when we remember that Śaṅkarāchārya, the great Vedantist scholar, was also a devout Śaiva. Kālidāsa, whose invocations are generally addressed to Śiva, has also begun some of his works (*e.g.*, Vikramorvaśī) with stanzas addressed to the Supreme and the Absolute. Such philosophical invocations are however rare in Kambuja inscriptions and from this point of view this inscription has an interest of its own. Barth also thinks that it is the first inscription, in Indian epigraphy, to express dates by symbolic words. Prof. Bühler in his *Indian Paleography* (p. 86) states that in India such word-

¹ The name however may be simply Vidyabindu.

numerals are used in inscriptions only from the 8th (rather from the 9th) century.

Isānavarman

After Mahendravarman, his son Isānavarman continued the warlike traditions of his family. According to Chinese sources, to put an end to all possible rivalry, he drove his brothers into exile in a secluded place and allowed them bare subsistence. He sent an embassy to China in 616 A.D. According to Hiuen-tsang he resided at Isānapura.¹ The Chinese chronicles state that his kingdom included thirty towns and that he had a magnificent court. The Souei-shu (history of the Souei dynasty) thus describes the court of Ye-sho-na-sien Isānasena):—"The king sits on a couch adorned with seven kinds of precious stones and perfumed with five sorts of scents. Above that is a canopy supported by columns of precious wood inlaid with ivory and flowers of gold. On each side of the throne a man carries a censer in which incense is burned. The king dresses in purple-coloured silk with embroidered work. He wears a crown, decorated with pearls and precious stones, and he has ear-rings of gold like a woman. His shoes are ornamented with ivory work."

¹ Hiuen-tsang, arriving at the mouth of the Ganges, and just before going back the way he came, collected some information about the kingdoms beyond,—near high mountains and distant seas. These kingdoms he mentions in the following order: Śrī-kṣetra (Arakan), Kamalanka or Ramanalanka (Ramanya: Pegu), Dvārāvati (S. Siam), Isānapura (Kambuja) and Mahāchampā.

Kambuja and Champa

He maintained the alliance with Champa. The Champa inscription of 579 ś.e. (658 A.D.) speaks of a certain Jagaddharma who went from Champa to the city of Bhavapura in Kambuja "where Kaundinya, the bull among Brahmans, had planted the javelin which he had received from *Aśvatthāman*, the son of *Droṇa*." Then follows the story of the *Nāgi* and a reference to their descendants, among whom *Bhavavarman* and his brother *Mahendravarman* are mentioned. Then *Isānavarman* is mentioned, as the father of the princess *Śrī-Śarvānī*, "born in the race of *Soma* destined for an unrivalled prosperity," who is married to *Jagaddharma* of Champa, and is the mother of *Śrī-Prakāśadharma*, king of Champa.

Isānavarman is supposed to have made extensive conquests and, after the embassy of 616 A.D., to have cut off all diplomatic connection with China which was not restored for a long time.

Hari-hara Cult

The inscription of *Vat Chakret*,¹ dated 541 ś.e. (626 A.D.), refers to him as the reigning king. There is a touch of Vedantic philosophy in the invocation:—"May the moon-crested god be victorious. He, who manifests himself through the great development of the (three) qualities, *Śiva*, at the same time the origin (of all), himself being

¹ I.S.C.C., p. 40.

without origin and without end.¹ The deva Śrī Isānavarman was the master of the earth, the equal of Indra in might. By the grace of this king of kings. . . . the lord of Tāmrapura, who has for a long time made the three cities Cakrāṅkapura, Amoghapura and Bhīmapura the ornament of his feet by him has been consecrated the two gods, adored by sages, Hari and Saṅkara Slaves, cows, buffaloes, land, precious objects (have been bestowed) In the Śaka year (548) designated by the Vasus (8), the oceans (4) and the arrows (of Kāma—5) having received the royal favour, for having thrown into shade the hostile arrogance of the vile lord of Tāmrapura, the (new lord) has consecrated here Śiva united in body with Viṣṇu.” Apparently the donor had newly acquired Tāmrapura from a hostile chief. The cult of Hari-hara seems to have been popular in Kambuja, as there are many images of the combined deities still existing.

The inscription of Svai Chno² (near Phnom Penh) also refers to Isānavarman. It is not dated:—“Victory to the God crowned with the half moon, who is the ornament of the haughty diadem of Ākhaṇḍala (Indra), who is escorted by Dhātā, Nārāyana and millions of Rudras. Victorious also is the glorious sovereign of three kings,

¹ Compare this Vedantic invocation with the invocation to Śiva in the inscription at the Seven Pagodas (Burnell—South Indian Palaeography, p. 38). Burnell there says:—“The first four lines describe Śiva in such a way that was only possible after Saṅkara’s development of the Vedānta.”

² I.S.C.C., p. 40.

the mighty possessor of three cities of extensive fame Śrī Isānavarman the master of the earth. . . .” The rest of the inscription refers to the founding of an āśrama by the “venerable” Vidyādeva for those who wish to retire temporarily or permanently.

The inscription of Ang Pou,¹ also undated, commemorates the consecration of a Hari-hara and a Viṣṇu-Canḍeśvareśāna² liṅga by a Muni Isānadatta during the reign of Isānavarman. The invocation is peculiar :—“Victorious are Hara and Acyuta, who have become one for the good of the world, though as the spouses of Pārvatī and Śrī they are two distinct powers. Victorious also is Isānavarman, famed especially for his heroism, who supports the earth like Śeṣa-Nāga The Muni Isānadatta, celebrated for his austerities, his life devoted to poverty and study, and the offspring of an illustrious family, has consecrated this image, in which the bodies of Śiva and Acyuta are joined together half and half, for the welfare of his parents. He has also consecrated a liṅga of Viṣṇu and of Isāna Canḍeśvara—his decision being that their (of the two deities) worship should be combined by participation in the same offering.”

Bhavarman II

This reference to a liṅga, in which Viṣṇu and Śiva are combined, is something very strange.

¹ *Ibid.*, p. 49.

² Canḍeśvara is also an ancient Śaiva saint of the Tamils.

Though, in the inscription of Ang Chumnik (589 *ś.e.* = 666 A.D.), after *Isānavarman Jayavarman* is mentioned as the king of Kambuja, under whom served as physician *Siṃhadatta*, the son of *Siṃhāvīra*, the minister of *Isānavarman*—an inscription deciphered by M. Coedes brings to light a *Bhavavarman II* who was reigning in Kambuja in 561 *ś.e.* (639 A.D.). Probably as the inscription of Ang Chumnik is directly concerned only with the genealogy of a Brahman family, several members of which were ministers, and only indirectly mentions a series of kings of Kambuja under whom these ministers served, it may not have mentioned this second *Bhavavarman* under whom no one of that family may have served. Also as the latest date for *Isānavarman* in the inscriptions (*Vat Chakret*) is 627 A.D., and the earliest date of *Jayavarman* is 665 A.D. (*inscr. of Vat Prey Vier*), there is ample room for a *Bhavavarman II* between them.

This inscription,¹ which was found deposited in a store-house of the Public Works Office at Phnom Penh, is also noteworthy on account of its use of incorrect and barbarous Sanskrit. On this point it resembles certain inscriptions of Champa during its period of decadence. In Kambuja we do not find anything like this, especially at such an early period. "There is a king, fist (*muṣṭi*) of the caste of rulers of the earth who were the descendants of Manu, *Śrī Bhavavarman*, who, as he has

¹ B.E.F.E.O., IV, 691.

acquired self-control by austerities . . . In the Śaka year (561) designated by the face (1), the seasons (6), and the arrows (5) . . . (here follows a conjunction of the stars at that time) has been consecrated an (image) of Devī Caturbhujā (the four-armed goddess). Through devotion to Lord Śambhu and for the deliverance of his parents, with rites befitting(?) the Devī, (the king) has established (this image) on this earth.” This is all that we know of Bhavavarman II.

First Mention of Buddhism in an Inscription

After this little-known king comes Jayavarman I (of Chen-la)¹ who is referred to in several inscriptions. The first dated inscription of this prince, that of Vat Prey Vier, is also the first Sanskrit inscription² which contains a mention of Buddhism. It refers to two Bhikṣus and does not begin with an invocation to a Hindu deity.

“Victorious is the king Śrī Jayavarman . . . to whom the fickle goddess of fortune, Lakṣmī, is firmly attached . . . skilful in the task of protecting the world, he is proclaimed by sages to be the thousand-eyed god (Indra) in person. While he protected the world,³ conquered with large strides (by his predecessors?), there lived in his kingdom two excellent bhikṣus, sons of the same

¹ Aymonier, who thinks that Chen-la was simply a later name for Fu-nan, mentions this king as Jayavarman II.

² I.S.C.C., pp. 61-62.

³ Probably this means that Jayavarman was a peaceful monarch who preserved what his warlike predecessors had won.

mother. Both were receptacles of virtue, knowledge, mildness, patience, compassion, self-control and prudence, and were named Ratna Bhānu and Ratna Simha. The son of the daughter of the sister of these brothers of stainless reputation was the auspicious Śubhakīrtti devoted to pious actions. To him is bequeathed, according to the uninterrupted mode of succession in the family and also by the command of the king, all that his elders (had acquired) by their merits." Then follows the date in symbolic words 586 ś.e. (664 A.D.).

In this connection may be mentioned a Khmer inscription described by Aymonier at Vat Prasat.¹ This is not dated but on epigraphical grounds Aymonier would ascribe it to the 6th or (early) 7th century. It records the gift of slaves by a person named Pon Prajnā Candra to three Bodhisattvas, Sāsta, Maitreya and Avalokiteśvara, who are given the same title, Vrah Kamratān an (lords, gods), as are given to Hindu divinities.

Jayavarman I

In the final stanza of an inscription at Ang Chumnik² (not the one we have already cited more than once), Jayavarman is mentioned as "the full moon of the spotless heaven of the lunar race" and is represented as presenting to Girīśa (Śiva) "a treasure gleaming like fire." Then one of his officials, the chief of Ādhyapura inaugurates a fair,

¹ Aymonier, *Le Cambodge*, T. I., p. 442.

² I.S.C.C., p. 57.

which the inhabitants of the town are invited to celebrate, in honour of Śiva on the third day of the month of Mādhava.

Now we come to the inscription of Ang Chumnik to which we have already referred several times (I.S.C.C., pp. 66-68). It gives us, as we have seen, the genealogy of a family several members of which held the post of minister or court physician during the reigns of Rudravarman and his successors up to Jayavarman.

“Invincible like Trivikrama (Viṣṇu) was the King Śrī Rudravarman, whose happy reign is remembered up to this day as that of Dilīpa.¹ In his service, as physician-in-chief, were two brothers, like the Aśvins (Heavenly Twins), Brahmadatta the elder and Brahmasimha the younger. These two had two nephews (their sister’s sons) of highly auspicious fortune, Dharmadeva the elder and Simhaddeva the younger. King Bhavavarman having seized the kingdom with his own prowess, he for whom Śrī Gambhīreśvara was the fruit of his kingdom, which was like the tree fulfilling all desires (*i.e.*, this image of Śiva was to this king the most cherished object in his kingdom); these two (Dharmadeva and Simhaddeva) were his ministers, both good advisers, experienced, well versed in the codes of law and political science (*arthaśāstra*),² (as it were) spiritual and practical

¹ One of the heroes of the solar race who is also celebrated by Kālidāsa in his *Raghuvamśa*, Canto I.

² This allusion to *Artha-Śāstra* in an early Kambuja inscription is interesting.

knowledge personified. Afterwards of Mahendrarvarman, the prosperous ruler of the earth, these two were also the ministers—the instruments (of the royal will) in every thing. The younger, Simhadeva, an expert, was employed as ambassador by the king and was sent to the King of Champa for (strengthening) the friendship (between the two princes). There was a son of Dharmadeva, a lion of his race, named Simhavīra. Learned, who to this day drinks with the learned the juice of poetry, he was the chief minister of King Śrī Isānavarman.¹ After this is mentioned the consecration of two images of Hara Śrī Nikāmeśvara and Hari by Simhavīra. Then follows an eulogy of his son, in whom, “though living in this (impure) Yuga, attached steadfastly to good works, Dharma of the Kali Yuga does not stumble, though it has now only one foot left.”² “The physician of the lion of kings, of the victorious Jayavarman, he was without pride though he knew all that could be known.” Afterwards the king transferred this physician to the service of the brother of his queen mother and, recognising his worth, made him the governor of Ādhyapura (the ancient name of Ang Chumnik). It was this Simhadatta who consecrated Śrī Vijayeśvara in 589 ś.e. (667 A.D.), at an auspicious moment which is described with a great wealth of astronomical detail, and this con-

¹ I.S.C.C., pp. 66-68.

² Dharma is represented as a bull which had four feet in the Satya Yuga but which in each succeeding Yuga lost a foot.

secration was the occasion for composing this inscription.

It is probably to this reign that the badly damaged but valuable inscription of Prāsāt Prā should be ascribed. Its date is about 577 *ś.e.* (655 A.D.). It refers to the donation of a Vyāsa-satra (book of Vyāsa).¹ As in the preceding line Sambhava-pustakam is mentioned, this work of Vyāsa can only be the Mahābhārata—Sambhava parva being one of the earlier cantos of the epic. The final imprecation, uttered against any future destroyer of the book, is remarkable:—"Let him be in hell as long as there are the sun and the moon." Of course imprecations like this are well known in Kambuja and Java. But the particular words used here "Yāvat suryaśca candraśca" distinguish this inscription, according to Prof. Cœdes, from Indian inscriptions. The expression "candrāditya" exists in the epigraphy of Southern India, but there it is exclusively applied to donations or exemptions from tax—not to curses. The Pallavas and Cholas use this expression often (but not in connection with imprecations). But such cases are to be seen frequently in the inscriptions of Champa and Java. If it is correct to assume that the employment of such phrases imply a dynastic connection—their simultaneous presence in the three Indian kingdoms of the Far East is very significant.

¹ M. Cœdes, *Études Cambodgiennes*, B.F.F.E.O., T. XI, 1911.

CHAPTER IV

ANARCHY AND FOREIGN DOMINATION

After Jayavarman I there is a blank in the history of Kambuja for about a century. Only with the accession of Jayavarman II (724 *ś. e.* = 802 A.D.) we are able to resume the thread of our narrative. Chinese annals state that between 713 and 741 A.D., during the reign of Emperor Hiuen-tsang, Chen-la (Kambuja) was split up into two states: Chen-la of the water and Chen-la of the land. The northern portion, with its hills and valleys, was called Chen-la of the land, and the southern, bordering on the sea and abounding in lakes, was known as Chen-la of the water. The latter was 800 li in extent. The king lived in the city of Pho-lo-ti-pa. Chen-la of the land was also called Wen-tan¹ or Pho-leou and was 700 li (in width). During the period 713-755, the king being dead, there came one of his relations to the imperial court. The ambassador was honoured with the title of the "truly patient protector." In the year 779 A.D., in the reign of the Emperor Son-soung, the viceroy of Chen-la of the land, of

¹ Wen-tan has been indentified by some with Vienchang or Vientiane of today. M. Pavie too (*Etudes Diverses* II, Mission Pavie, 1898) says in his introduction (p. xxxviii) that one of the two Lao ancient cities Luang Prabang (older name Muong Swa) and Vienchang (Muong Chang) was the headquarters of Chen-la of the land. Probably it was Vienchang.

the name of Pho-mi, came to the Chinese court with his wife and presented eleven tame elephants. Pho-mi was given the grade of "inspector of the palace" and the surname of the "guest of the Empire."¹

Chinese Accounts of Kambuja

Some of the earlier Chinese references to the reign of Isānavarman supply us with interesting information regarding the conditions of life in Kambuja during the first half of the 7th century. The capital was Isānapura which contained 20,000 houses. In the centre was a grand hall where the king held his court. There were three cities in which there were several thousands of houses. Each town had a governor whose title was the same as in Lin-yi (Champa). There were five classes of high officials, when they appear before the king they thrice touch the ground in front of the steps of the throne. The king orders them to mount up the steps, and then they kneel with their hands crossed over their shoulders. Then they sit in a circle round the king for discussing state affairs. When the meeting of the council is over, they kneel down again and take leave. At the gate of the throne-room there are a thousand guards in armour armed with lances.

¹ Abel Remusat, *Nouveaux Melanges Asiatiques* (1829), pp. 85-86. Abel Remusat here gives a translation of Ma-touan-lin's chapter on Chen-la. It has been retranslated by the Marquis d'Hervey de Saint-Denys in his *Ethnographie des peuples etrangeres a la Chine*.

The men are of a small stature and of a dark complexion; but there are women who are fair. The people tie their hair in a knot and wear earrings. They are robust and of an active temperament. Their houses and furniture resemble much those of Siam. The right hand among them is regarded as clean and the left hand as unclean. They bathe every morning and they use twigs of trees for cleaning their teeth. After having read their (sacred) books, and recited their prayers, they bathe again. Then they take their food. After the meal they again clean their teeth and recite their prayers once more. In their food they use a good deal of butter, cream, powdered sugar, rice and millet of which they make cakes or bread.

When they marry, they send only a robe as wedding present to the bride. When the date is fixed, the go-between goes before the bride. The families of the bride and bridegroom do not go out (of their houses) for a week. Day and night the lamps are lighted. When the wedding ceremony is over, the husband takes his share of the family property and goes to live in a house of his own. On the death of his relations he again takes what is left (of the family property). Otherwise the property goes to the public treasury.

The funeral ceremonies are as follows:—The children of both sexes pass seven days in lamentations, without food and without cutting their hair. The relations assemble with Buddhist priests and the priests of Tao (Brahmans), and walk in a procession with chants to the accompaniment

of musical instruments. The corpse is burnt on a pyre of aromatic wood and the ashes are kept in an urn of silver or gold. Then the urn is thrown into the middle of a great river. Poor people use urns of baked clay painted in various colours. Sometimes the corpse is exposed on a hill-side to be devoured by beasts.

In the south there are large marshes and pestilential exhalations. Rice, rye and a little millet are produced. . . . At the 6th moon there blows a pestilential breeze. For warding off its evil effects, sacrifices of swine, white sheep and oxen (?) are offered at the western gate of the city. Otherwise the grain would not ripen and the cattle will perish. In approaching the capital one comes to a hill named Ling-kia-po-pho. On the top is a temple which is always guarded by 5,000 soldiers. To the east of the city is another temple of the Spirit named Pho-to-li to whom human sacrifices are offered. Every year the king goes himself to offer the human sacrifice at night. This temple is also guarded by a thousand soldiers. There are people who adore the spirits. There are many who follow the law of the Buddha and there are many others who follow the law of Tao (*i.e.*, the Brahmanic religion). In the houses where travellers stop, the Buddhists and the Taoists have their sacred images.

After 617 A.D. commercial intercourse was interrupted.¹

¹ These paragraphs are taken from Remusat, *Nouveaux Melanges Asiatiques*, pp. 78-83. See also Ma-touanlin's *Meridionaux*, translated by M.D. Hervey de Saint Denis, p. 480 *et seq.*

According to the chronicles of the Tang dynasty, Chen-la had also another name Ki-mei (Khmer?). It was formerly a vassal state of Fu-nan.

In this country all the houses face towards the East. While sitting people turn towards the same direction. It is the custom to offer to a guest betelnut, camphor and other perfumes, for here one does not drink in 'public.' But inside one's own house, in the absence of elders of the family, husband and wife (do drink) together. They have five thousand elephants trained for war. The best are given meat to eat.

Śambhupura and Vyādhapura

The evidence of the Chinese chronicles about the splitting up of Chen-la is corroborated by inscriptions of Yaśovarman which are engraved both in North Indian and the Kambuja script at the end of the 9th century A.D. These digraphic inscriptions give us, in connection with the genealogy of Yaśovarman, the genealogies of two ruling families, who, during the same period, reigned, one at Śambhupura to the north, and the other at Vyādhapura to the south. Śambhupura (Sambor) would then be the capital of Chen-la of the land, and Vyādhapura (Angkor-Baurey) the capital of Chen-la of the water. One of the early princes of Śambhupura was a certain Puṣkarākṣa, who was lord of Aninditapura, before he became ruler of Śambhupura. He seems to have acquired a great celebrity,

as he figures in the genealogies of several kings of Kambuja of the 9th century. One of his descendants married the heiress of the Adhirājas of Vyādhapura, and the issue of this marriage, Rājendravarman, seems to have re-established Khmer unity by inheriting Sambhupura from his father and Vyādhapura from his mother. Rājendravarman's son Mahapativarman married Rājendradēvī, the great-grand-daughter of the Brahman Agastya, who came from Āryadeśa (North India) and married a princess of the royal blood. Indradevī, their daughter, was the mother of Yaśovarman,¹ the founder of Angkor Thom (Nagara Dhāma), who ascended the throne of Kambuja in 889 A.D.

This is all that we know of the princes of Sambhupura and Vyādhapura, except what we learn from a much damaged inscription at Sambor (the ancient Sambhupura—Coedes, B.E.F.E.O., t.v, 419). The inscription mentions a King Jayavarman "of a family of Brāhmaṇas and Kṣatriyas" and gives the date of 703 ś.e. (781 A.D.). It was probably in connection with the consecration of a Vaiṣṇava image (the name of the god has vanished). As Jayavarman I reigned in 58 ś.e., and Jayavarman II came from 'Javā' in 724 ś.e., this must be a new Jayavarman. Probably he was one of the local princes of Sambhupura where this inscription has been discovered. This is the only inscription

¹ See I.S.C.C., pp. 356-364.

of the 8th century which gives both a date and the name of a king.¹

During the 8th century A.D. Eastern and Central Indo-China were ravaged by incursions of Malays and Javanese. The Champa inscription of Da Trang (or Yang Tikuh) states that the armies of Java (it is not spelt Yava), coming on board ships, burnt the temple of Śrī Bhadrādhīpatiśvara in 709 ś.e. (787 A.D.).² An earlier inscription of Champa³ refers to the destruction in 696 ś.e. (774 A.D.) of an ancient Śiva-linga in the province of Kauthāra by “men born in other countries extremely black and thin, terrible as death, who came on board ships. There had been earlier raids in the Chinese province of Tonkin in 765 and 767 A.D.”⁴

Naval Raid by Śrīvijaya

Kambuja also did not escape from these inroads. And it is from a new quarter, the narrative of an Arab traveller of the 9th century, that we get a dramatic account of it. The Arab merchant Sulayman had travelled in India and China, and his accounts, written in 851 A.D., were commented upon by Abu Zaid Hasan about 916 A.D. In his description of the kingdom of Zābaj (which we can now identify with the Śrīvijaya kingdom of

¹ As Javā (Muong Java) was an older name of what is now known as Luang Prabang and as Sambhupura is in the northern half of Kambuja (Chen-la of the Land) this Jayavarman may have been Jayavarman II himself. See p. 71.

² I.S.C.C., p. 208.

³ *Ibid.*, p. 245.

⁴ Maspero. *Le Royaume du Champa*, p. 130.

Sumatra) occurs a passage as follows ¹:—“According to the annals of Zābaj there was once upon a time a king of Khmer. Khmer is the country from which the aloe Khmer is exported. It is not an island.....and there is no kingdom which possesses a larger population than Khmer. The people walk on foot. All fermented liquors and (every kind of) debauchery are forbidden there; in the cities and throughout the empire one would not be able to find a single person addicted to debauchery or to fermented drinks.....Between Khmer and Zābaj the distance is from 10 to 20 days (voyage) by sea according to the weather.

“It is narrated that there was once a king of Khmer who was young and prompt to act. One day he was seated in his palace, which holds a commanding position on the banks of a river resembling the Tigris (the distance between the palace and the sea being one day's journey), and he had his minister with him. He was having a conversation with his minister, and they were discussing the kingdom of the Maharaja of Zābaj, its magnificence and the number of islands it included, when the king said that he had a desire which he longed to satisfy. The minister, who was sincerely attached to him and who knew how rash the king was in his decisions, asked him about his desire. The king replied: ‘I long to see the head of the king of Zābaj before me on a plate.’ The minister understood that it was jealousy which had

¹ G. Ferrand, *L'Empire Sumatranais de Śrīvijaya*, pp. 59-61.

suggested the idea and said : 'I do not like to hear my sovereign express such a desire. The peoples of Khmer and Zābaj have never manifested any hatred towards each other.....The kingdom of Zābaj is a distant island and is not in our neighbourhood. It had never shown any intention of attacking Khmer. No one should hear this and the king should never mention this (desire) to anybody.' The king became displeased with his minister, and disregarding the advice of his loyal counsellor, he repeated his statement to the generals and other courtiers who were present there. The news flew from mouth to mouth, till it spread everywhere, and it came to the knowledge of the Maharaja of Zābaj. He was an energetic sovereign, active, and experienced. He called his minister, told him what he had heard, and added that he must take some steps in this matter after what the foolish king of Khmer had said in public.....Then telling the minister to keep the matter secret, he bade him prepare a thousand ships, and to man them with as many troops as possible. It was given out to the public that the Maharaja intended to make a tour through the islands included in his kingdom.....The king of Khmer did not suspect anything till the Maharaja had reached the river leading to the capital and had disembarked his troops. The capital was taken by surprise and the king of Khmer was captured. The people fled before the enemy. But the Maharaja had it proclaimed by public criers that no one would be molested. Then he seated himself on the throne of Khmer, and ordered the

king of Khmer and his minister to be summoned before him. The Maharaja asked the king of Khmer what had made him express such a desire. The king did not reply. Then the Maharaja said: 'You wished to see my head on a plate. If you had similarly desired to seize my kingdom or to ravage it, I would have done the same to your country. But as you only intended to see my head cut off, I would confine myself to subjecting you to the same treatment, and then I would return to my country without touching anything else in the kingdom of Khmer.....This would be a lesson to your successors, so that no one will be tempted to undertake a task beyond his power.' So he had the king beheaded. Then he addressed the minister: 'I know well the good advice you gave your master. What a pity that he did not heed it! Now seek somebody, who can be a good king after this mad man, and put him on the throne.'

Then the Maharaja returned to his own country, without taking away himself or allowing any one else to take anything from Khmer. When he reached his capital, he sat down on the throne which faces the lake, into which the bricks of gold are thrown, and had the head of the king of Khmer placed before him on a plate. Then he summoned the high functionaries of his state, and told them why he had undertaken the expedition...Then he had the head embalmed, and sent it in a vase to the new king of Khmer, with a letter to the effect that the Maharaja had only been forced to act like

that, on account of the feelings of hatred which the late king had expressed towards him, and that this chastisement should serve as a lesson to any one who would imitate the deceased prince. When the news reached the ears of the kings of India and China, the Maharaja of Zābaj rose in estimation in their eyes.”

Now M. Finot thinks, on the evidence of the Champa inscription of Po-sah,¹ that Java and Yavaḍvīpa (the Sanskrit name for Java) mean two different countries, as in that inscription, the daughter of the sovereign of Java is mentioned as the principal queen (of the king of Champa), and another princess, daughter of the king of Yava, is referred to as coming from Yavadvīpa (the island of Java). Luang Prabang in Laos was known as Muang Java, but we know from the Champa inscriptions that those who came from Java to ravage the coast of Champa came in ships. The Highlanders of Laos would not come down to the Champa coast in ships.² The identification of Zābaj with Śrīvijaya in Sumatra (made possible by M. Coedès' researches in 1918) and this story narrated by the Arab traveller Sulayman point to Sumatra as the place they came from. At this time the Sailendras were ruling in Java and Sumatra. The name of this dynasty reminds one of Fu-nan (the Chinese version of the Khmer word Vnam or Phnom (hill) which would be Saila in Sanskrit). Was it the

¹ Notes d'Epigraphie, B.E.F.E.O., III, p. 641.

² Finot thought (before 1918) that this Java was probably some place in the Malay Peninsula.

memory of former associations which impelled the Zābaj monarch to invade Cambodia? Cœdès thinks that probably the Fu-nan (Śaila) monarchs fled to Java and founded there the Śailendra dynasty.¹

Among the very few inscriptions from the 8th century there is one from Prah That Kvan Pir² which is dated 638 ś.e. It states that Puṣkara had the god Puṣkarākṣa consecrated by Munis and eminent Brahmans. Probably this Puṣkara is the same as the Puṣkarākṣa who, we have seen, was the prince of Aninditapura and later on the king of Śambhupura. Another Khmer inscription, dated 725 ś.e., engraved on a temple-gutter at Sambaur, commemorates the donation to Śiva by a queen Jyesthāryā, among whose ancestors are mentioned Jayendravarman, the queen Nripendradevi, and the king Śri Indraloka. Probably these were local princes of Śambhupura. The name Śri Indraloka is noteworthy, as it is the first posthumous name we have of a king.³ The use of these posthumous names for kings becomes quite common from the 9th century A.D.

Indian Influence in Early Cambodian Art

Before we come to the reign of Jayavarman II, with whom begins the architectural activity of Khmer, we might briefly discuss the sculpture and architecture prior to the 9th century.

1 Cœdès, *Les Peuples de la Peninsule Indochinoise* (1962), p. 95.

2 B.E.F.E.O., t. iv, p. 675.

3 Aymonier, *Le Cambodge*, Vol. I, p. 305.

M. Aymonier, who was one of the pioneers in the research on Indo-Chinese antiquities, is of the opinion that in Kambuja, wood, brick, limonite (ferruginous clay), and sandstone were used one after another, in the order given here, as building materials. The wooden temples and palaces, probably those which the Chinese chronicles have referred to in their earliest notices, have disappeared long ago.

The use of brick goes back, Aymonier thinks, certainly to the fifth century A.D.—if not earlier. The oldest towers, which have been discovered, are brick structures. Bricks were used also in the golden period of Khmer architecture, which began with Jayavarman II in the 9th century, but only for buildings of minor importance. The use of sandstone was the characteristic feature of this period.¹

M. Parmentier, the head of the Archaeological Department of French Indo-China, is of the opinion that, before the 9th century, the form of art in Kambuja was wholly different from that which followed later. The monuments before the 9th century were isolated towers, built with bricks, of simple plan, rectangular, with walls relieved only by false doors.² The ornamental details, he thinks, were closely connected with the Pallava art of South India.

M. George Groslier, the conservator of the Musée du Cambodge and the Directeur des Arts

¹ Aymonier, *Histoire de l'Ancien Cambodge*, 1920, p. 50.

² B.E.F.E.O., 1923, p. 418.

Cambodgiens, has got stronger views on this subject. He believes that, for the history of Kambuja art and architecture, the country should be divided into two parts—the hilly and backward region of the north, and the southern and more refined portion bordering on the sea. The first was Chen-la, and the second the headquarters of Fu-nan. The Chinese mention the handicrafts, temples, etc., of Fu-nan, but they are silent about similar things in Chen-la. Probably there was nothing worth mentioning there. The monuments of the 7th century, which still survive, show a type which disappears from the 9th century. The sculpture of this early period, with its poses, costume, and technique, disappears also about the same time. This sculpture and architecture, Groslier thinks, were purely Indian. And this school of architecture and sculpture is found in the south, and therefore belongs to the last phase of Fu-nan. The isolated towers of brick, richly sculptured, are Indian, and this art, imported into a maritime country, must have come from another maritime country. It came from Dravidian India, and even the details of the architecture of Mahavalipuram are reproduced in these Fu-nan antiquities. Whenever this particular type of art may have been imported, it was never assimilated and it remained a foreign art. Probably Hindu craftsmen directed and helped local workmen. The statues of Buddha, discovered in 1923 in the South (the photos of which M. Groslier showed the writer), preserve the characteristics of the Greco-Buddhist school of Gāndhāra. The same arrange-

ment of drapery is to be seen in them. Examples of this particular phase of art are not numerous. There are at the most about sixty of such towers.¹

This purely Indian art, this Greco-Buddhist sculpture, did not have sufficient time, according to Groslier, to take root in Kambuja soil. With the supremacy of Chen-la this phase disappeared. The conquerors from the north disdained the art of the conquered people. Thus Groslier disagrees both with those who think that this early phase was the primitive phase of Khmer art, because this was not primitive as it was the full-fledged art of India, and with those others who believe in the continuance of the Indian influence in the later more developed period of Khmer art, because he thinks that this Indian influence disappeared in the eighth century. In the 9th century there grows up a vigorous school of Indochinese art practically free from foreign influence—an indigenous product of the soil of Kambuja.

But the majority of experts do not believe that there was such a hard-and-fast division between the art of Fu-nan and the Khmer art. As M. Golubew points out,² the art of Khmer, from its origin to its fullest development, never ceased to belong to the great family of Indian or Indianised Schools of Art. It moreover followed a line of evolution similar to that in other countries influenced by Indian art.

¹ Groslier's paper, *Sur les Origines des l'Art Khmer*, *Mercure de France*, 1st December, 1924, and a conversation which the writer had with him about the same time.

² B.E.F.E.O., t. XXIV, p. 583.

CHAPTER V

JAYAVARMAN II AND HIS SUCCESSORS

Jayavarman II, whose ascension in 724 *s.e.* (802 A.D.) marks the close of a very obscure period of the history of Kambuja, is one of the greatest sovereigns of Indo-China. For centuries his name held a conspicuous place in the genealogies of later kings, and even now he is the hero of well-known Cambodian legends. He is better known by his posthumous name Parameśvara (the Supreme Lord, *i.e.*, Siva).

This important inscription of Sdok Kak Thom,¹ partly in Sanskrit and partly in Khmer, which gives us the history of a family, the heads of which held the post of High Priest of Kambuja for several centuries, devotes a considerable number of stanzas (56-82: part C of the inscr.) to the memory of His Majesty Parameśvara:—"This family (of the High Priest) was dwelling in the village of Bhadrayogi in the district (*vijaya*) of Indrapura. Then His Majesty (*man vrah pāda*) Parameśvara came from 'Javā'² to reign in the city

¹ Finot, *Notes d'Epigraphie*, B.E.F.E.O., t. XV, pp. 70-71, Khmer portion.

² As mentioned on p. 66 (f.n.1) & p. 71 Javā (Muong Java) was the name by which Luang Prabang was known in ancient times. So it may be that Jayavarman II came from North Laos. See p. 66 the Sambor inscription. But Coedès in his latest work, '*Les Peuples de la Péninsule Indochinoise*' (1962), writes that it was from the island of Java, where he was either a prisoner or a voluntary exile, that Jayavarman returned to his native land (*op. cit.*, p. 95).

of Indrapura. Then Śivakaivalya, venerable and wise guru, became the royal *purohita* of H.M. Parameśvara. Then H.M. Parameśvara left Indrapura, and Śivakaivalya came with Kandvārahoma for the royal service. His Majesty ordered him to bring his relations, and when they came, His Majesty graciously assigned them land, and founded there the village of Kuti which he presented to them. Then H. M. Parameśvara reigned in the city of Hariharālaya. Śivakaivalya also settled with his family in this city. . . Then H.M. Parameśvara founded the city Amarendrapura, and Śivakaivalya also went to that city to serve His Majesty. He asked for a plot of land from His Majesty near Amarendrapura, and sending for his family from Kuti, settled them there (in the new land) in the village named Bhavālaya. . . Then H.M. Parameśvara went to reign at Mahendraparvata and Śivakaivalya also resided there for serving His Majesty. Then a Brahman Hiranyadāma, versed in the science of magic, came from Janapada (probably somewhere in India), because His Majesty had invited him to draw up a ritual, so that Kam-buja-deśa might no longer be dependent on 'Javā,' and that there might be in the kingdom a *cakravarti* (paramount) sovereign. The Brahman composed a ritual according to the Vināśika and consecrated the Kamraten jagat ta rāja (Deva rāja in Sanskrit). The Brahman recited the Vināśika, the Nayottara, the Sammoha, and the Śiraścheda (these are Tantrik texts apparently) from beginning to end, so that they could be written

down, and then he taught Śivakaivalya these (books).¹ And he taught Śivakaivalya how to carry on the ritual of the Jagat ta rāja. H.M. Parameśvara and the Brahman Hiranyadāma then vowed to employ only the family of Śivakaivalya and no other to celebrate the cult of Jagat ta rāja. Śivakaivalya taught this cult to all his relations. Then H.M. Parameśvara returned to Hariharālaya to reign there and the Jagat ta rāja was also brought there. Śivakaivalya and his relatives officiated (as priests) as before. Śivakaivalya died during this reign. H.M. Parameśvara died in the city of Hariharālaya, the residence of Jagat ta rāja, as the god resided in all the capitals where the kings took him, in the capacity of protector (of the realm), during the reigns of successive sovereigns.'

Cult of Deva Rāja

The cult of Jagat ta rāja (or rājya) or the Deva-rāja (Royal God) seems then to have been the official religion of the kingdom and Jayavarman II was its founder. Something very like it was to be found in Champa and in Central Java. From the inscription of Dong-Duong² (Champa) it appears that there was a mysterious connection between the god Bhadreśvara (Śiva) and the reigning dynasty. In the Canggala and Dinaya inscriptions of Central

¹ In another passage of this inscription (Stanza 28-A) it is stated that these four sacred texts constituted the four faces of the "Tumburu". See Appendix I, pp. 288 e and f. The late Dr. P. C. Bagchi traced some of these Tantric texts in the Nepal Durbar Library.

² Finot, B.E.F.E.O., t. IV, p. 83.

Java something like the same relation is hinted at. In Kambuja the Royal God was the eternal prototype of the mortal kings—something like a deification of the royalty. Moreover in Kambuja, Champa, as well as in Java, we find a Brahman sage playing an important part in this close connection between a Śiva-linga and the ruling dynasty. In the case of Kambuja it is Hiranyadāma, in Champa the risi Bhṛgu, and in Central Java the great sage Agastya. Probably there may be a common origin for this.¹ Java may have been the centre from which this cult spread and we know that Java got its Agastya cult from Kuñjara-kuñja in South India.²

In Kambuja the cult of the Deva-rāja or Royal God led to the Royal Chaplain enjoying a pontifical position. And the Kambuja hierarchy was established by Jayavarman II. We have seen how the priesthood of the Royal God became hereditary in the family of Śivakaivalya and we shall see the immense power wielded by his descendants later on. The sacerdotal dynasty almost threw the royal dynasty into the shade.

Kambuja and Śrīvijaya

As to how Jayavarman II came from Java, and what were his claims to the throne of Kambuja, we do not know anything. Was

¹ Tijdschrift Bat. Gen., Deel, lxiv, 1924, article by Dr. Bosch.

² Cangga inscription of Central Java of 654 a.e.

Kambuja a tributary of Java (or of the Sumatran kingdom of Srivijaya which at this time had extended its sway over Central Java) at the close of the 8th century? Had Jayavarman, a prince of the Kambuja royal family, been carried away as a prisoner to Java in his childhood? The Khmer portion of the inscription of Sdok Kok Thom does mention that Jayavarman invited Hiranyadāma to draw up a ritual so that Kambuja-deśa might no longer be dependent on Java. Probably Jayavarman II was not directly related to the Royal family of Kambuja. The inscription of Phnom Sandok says of Jayavarman¹ :—“For the prosperity of the subjects, in this perfectly pure royal race, the great lotus (stalk) which had no connection with the soil, he (Jayavarman II) rose like a fresh lotus.” It might mean that the old royal family had become extinct before Jayavarman’s accession. From the digraphic inscriptions of Yaśovarman, it appears² that Pushkarākṣa, the lord of Aninditapura, who had obtained the kingdom of Sambhupura, was the maternal uncle of the maternal uncle of the mother of Jayavarman II. Probably Jayavarman himself belonged to Sambhupura,³ where four relations of his, as we learn from the Khmer inscription of Thol Kok Prasat (Sambor),⁴ constructed the gates of the temple of the Lord (Siva)

¹ I.S.C.C., p. 343, stanza 8.

² I.S.C.C., p. 364, stanza 2.

³ Sambhupura was in Chen-la of the Land which included Laos in which Muong Java (or Luang Prabang) was situated.

⁴ Aymonier, *Le Cambodge*, pp. 533 and 534.

of Sambhupura. The only instance of a posthumous name of a king before Jayavarman II is found in the case of a prince of Sambhupura of the 8th century. With Jayavarman II posthumous names of the kings of Kambuja became quite the fashion.

The inscription¹ of Muni Śivaśakti (containing the date 815 ś.e.), which gives the genealogy and the works of piety of another matriarchal family, related to the royal dynasty through Kambuja-lakṣmi, the queen of Jayavarman II, refers thus to this sovereign:—"There was a king Jayavarman, whose command was placed on the head (as it were an ornament) by rulers prostrate before him, who was invested with a radiant splendour by the goddess of victory. Bearing in his four arms the immovable earth (this sentence which has a double meaning can also be rendered: king in the year designated by four, the two arms, and the mountains (7)—*i.e.*, 724 ś.e.) like another Viṣṇu, the god with four arms, knowing the four Vedas like a Brahmā (the god with four faces) come down on earth. His queen was Kambuja-lakṣmi (the goddess of the fortunes of Kambuja), who was also known as Prāṇa (life), the younger sister of an ancestor (whose name has been effaced) of the Muni Śivaśakti, who was the author of this inscription. . ." Then the brother of the queen, Viṣṇu-bala, is mentioned as the keeper of the private purse of the king. A certain Hyancandra (a very strange name for a female) is mentioned as

¹ I.S.C.C., pp. 533 and 534.

the wife of a noble Nadh (a Khmer name), who, when he became the head of the army, received the title of Śri Nripendra-vijaya. Another Praṇavaśarva had charge of the cooking of the offerings in sacrifices. Śivātmāna looked after the royal bed-chamber. A host of other names are mentioned—apparently relations of the queen and ancestors of Śivaśakti—some of these being distinctly indigenous, such as Pon, Pan, Av, An (feminine names), while others are Vaiṣṇavite—like Govinda, Kṛṣṇapāla, Puruṣottama, etc. Sāmaveda occurs as the name of a person.

The inscription of Phnom Sandok,¹ inscribed during the reign of Yaśovarman in 817 ś.e., by a disciple of the sage Somaśiva at Śivapura, contains in the second part an eulogy of Jayavarman II. “There was a paramount sovereign of kings, Śri Jayavarman, to whose toes the radiant jewels of the diadems of prostrate kings gave an increased lustre. For the welfare of the subjects, in this perfectly pure royal race, the great lotus (stalk) which had no connection with the soil, he rose like a fresh lotus. Maidens, when they saw him, said (to themselves)—“My eyes, you may remain closed—this auspicious person shall not leave my mind for an instant.” Nothing could serve as a comparison of his beauty, as there is some drawback or other (in all things which could be compared), the moon, *e.g.*, though like his face, is enveloped by Rāhu (suffers eclipse and thus

¹ I.S.C.C., p. 343.

cannot be really compared with him). The earth girdled by the oceans is not too heavy for his arms—even as his death-dealing bow-string suffices to humble the rulers of the earth. He, whose seat is on the heads of lions, whose orders are laid on the heads of (vanquished) kings, whose capital is on the head of Mahendra mountain, and yet who feels no pride.” The last stanza, which contains a short extract from Pāṇini’s grammar, has got a double meaning—in the first sense praising the king’s devotion to duty, and in the second extolling his consummate knowledge of the rules of Sanskrit grammar. (1) “During his reign the king, who was devoted to the duties prescribed for good people, was guilty of no negligence in the performance of actions, as if he were a Muni with all his senses under control.”¹ (2) “It was on account of the command over words which the king, devoted to duty, had, that the prepositions were joined to the verb and placed before the root, as if he had been the sage (Pāṇini the grammarian) himself.”

The inscription of Prasat Pra Dak (near Angkor) gives us a long genealogy of the kings of Kambuja. It begins with an invocation to the three Buddhist *ratnas* (jewels—Buddha, Dharma, Sangha). Then commences the genealogy with Jayavarman II. Then comes another Jayavarman (III), the son of Jayavarman II, the next is Indra-

¹ This sentence might also be rendered:—“Under his administration, troubles were not produced in the Eastern world, just as in the case of the Muni’s command over grammar prepositions were placed before the root....”

varman, a distant relation of the last, then Yaśovarman, the son of Indravarman, and so on till we come to Jayavarman V (968-1001 A.D.). Ten kings are mentioned in this genealogy.¹

In the badly damaged inscription of Prasat Khanat,² one can decipher the name of the god Lokanātha (Buddha) together with that of Jayavarman II. As we shall see Jayavarman, though a Śaiva, paid his homage also to Buddha.

M. Finot, in the *Indian Historical Quarterly Review* (Dec., 1925), writes that Jayavarman II was probably a Buddhist at least in the beginning of his reign. Most of his pious foundations were dedicated to Lokeśvara.³ Jayavarman II reigned 67 years (724-791 ś.e.), for the Khmer inscription of Nea Ta Bak Ka⁴ states that his successor ascended the throne in 791 (869 A.D.).

New Phase of Khmer Architecture

During this long reign Jayavarman built three capitals one after another. With him begins the golden age of Kambuja architecture. Probably his stay in Java, where the Sailendra dynasty of Śrīvijaya (Sumatra) had already begun their magni-

¹ Les Inscriptions du Cambodge, Rapport par M. Bergaigne, pp. 27-28.

² Aymonier, Le Cambodge, tome II, p. 394.

³ Some of these are now believed to have been built during the reign of Jayavarman VII.

⁴ *Ibid.*, t. 1, p. 421.

ficent temples, gave him the inspiration for this building activity. Hariharalaya, the abode of Hari-Hara (Śiva-Viṣṇu, a very popular combination in Indo-China), was his first capital, after leaving Indrapura which already existed (perhaps towards the east), when he came from Java. Hariharālaya has been identified with Prakhān,¹ situated to the north, and in the immediate vicinity of the site of the future Angkor Thom. With Prakhān begins thus both the new type of architecture and the superb group of monuments of the Angkor region. The position was indeed admirable for a capital. The great lake is very near and at the same time the ground is well above its level and quite dry. The temple of Prakhān is as usual oriented with a large artificial lake in front (which is about two miles in length and $\frac{1}{3}$ of a mile in width). This lake is now called Pra Reach Dāk—the sacred Dāk—the word Dāk being derived from the Sanskrit Taṭāka (tank). In the centre of this vast sheet of water there is a small temple encircled by two Nāgas. It is on an islet in which also there are numerous small tanks symmetrically arranged. Out of the central small tank rises the little sanctuary—now completely demolished. From the representations of Nāgas in the sculptures and the numerous tanks it seems probable that the sanctuary was consecrated to an aquatic deity—probably the Nāgi ancestress of Kambuja. This cult however did not last long. Such temples, called Méboune

¹ Aymonier, *Le Cambodge*, t. 1, p. 430 *et seq.*

now-a-days, became more and more humble in size and design in the later capitals of Jayavarman II.¹

Close to the tank rises the Puri (royal residence) of Prakhān. The wide ditch round the Puri is crossed by broad stone bridges, with parapets of giants holding serpents in their hands (representing the churning of the ocean—a well-known theme of Indian mythology), which lead to high gates surmounted by towers with representations of huge human faces on four sides. The interior is now a complete ruin, but 47 towers, generally with human faces, can still be made out. The trouble was that, in the first period of stone architecture in Kambuja, the architects used frequently wooden beams and rafters, which having given way led to the premature collapse of these structures. But the fine full-size sculptures of nymphs on the walls, the deeply chiselled decorations, the great *garuḍas* serving as caryatids, and above all the grandeur of the design show the high level of technique attained in the first attempt. It may be noted that heads of the Buddha, of an archaic type, and statues of the Master seated on a Nāga, have also been found among the ruins.²

The next capital was Amarendrapura situated on a sandy desert 40 leagues (100 miles) to the

¹ Aymonier, *L'Ancien Cambodge*, 1920, pp. 63-75, for the capitals of Jayavarman II. Cœdès in his latest work writes that these great tanks were meant to serve as reservoirs for irrigation purposes. Such works, in succeeding reigns, would make the Angkor region so prosperous.

² Prakhān is now ascribed to the reign of Jayavarman VII, Cœdès, *op. cit.*, pp. 105, 106.

north-west of Angkor Thom. It is to be identified with the existing ruins of Banteai Chamar (the fortress of the cat).¹ In the midst of the desert, a large artificial lake has been excavated (which was fed by a stream), in the midst of which there is a Meboune (aquatic temple). From the western shore of the lake rise the ramparts of the Puri (smaller than that at Prakhān— $1\frac{1}{2}$ miles east to west and $1\frac{1}{4}$ north to south). There is a ditch behind the ramparts, then a wall of limonite, and after that a rectangle of galleries with the sanctuary in the centre. The ditch is crossed by four stone bridges, the railings of which are composed by giants tugging at the Nāga. The bridges had four superb gates, decorated with gigantic garuḍas, and surmounted by towers with their four sides shaped as human faces. From the four gates four paved avenues, adorned with stone lions, lead to the interior where, besides the sanctuary, there are other edifices also.² The rectangle of galleries, enclosing the sanctuary, have their walls covered with bas-reliefs such as can be seen only at the Bayon and Angkor Vat. These represent, besides Brahmanic deities, persons having a small figure of Buddha engraved on their head-dress. Religious

¹ This identification too has been given up now as incorrect. It is now ascribed to the reign of Jayavarman VII. M. Coedès (*Histoire Ancienne des Etats Hindouisés d'Extreme Orient*, p. 228) writes that Banteay Ch'mar was a temple consecrated to the memory of a son of Jayavarman VII and his four companions who saved his life in an encounter with a monster.

² See Aymonier, *Le Cambodge*, t. ii, p. 337 and Coedès, *op. cit.*, pp. 125, 228. All these are now ascribed to Jayavarman VII's reign.

processions, the procession of the sacred fire, princesses in palanquins, troops marching, battle scenes, naval encounters, etc., are to be seen here.

This great temple was built with bluish sand-stone brought from a great distance. After Angkor Vat and the Bayon (the temple of Angkor Thom) this temple of Bantei Chamar is certainly the next in importance. The shrine was probably Saiva, but a Sivaism deeply impregnated with Mahāyānist Buddhism.¹ The pediments are sculptured with representations of Buddhist legends, and statues of the Master are numerous. Moreover to this period belongs a royal grant to a Buddhist foundation. We must remember that at this time in Central Java the Hindu temple of Prambanam rose near the Buddhist shrine of Borobudur.

The third and last capital was Mahendra Parvata—the Phnom Koulen of to-day (several leagues to the north-west of Angkor Thom). It is not on the crest of the hill, as the name signifies, but at its foot, but, by a fiction well known both in Kambuja and Champā, every important structure, especially Saiva temples, actually at the foot of a hill, is supposed to be theoretically on the top of it. At the foot of Phnom (hill) Koulen are spread the magnificent ruins of Beng Mealea.² Here too is the large artificial lake, a very small Meboune, and to the west of it the royal capital. Here also

¹ Bantei Chamar is now accepted by scholars as a Mahāyānist shrine.

² Aymonier, *Le Cambodge*, t. i, pp. 459-461.

we find the wide ditch, the broad stone bridges, the magnificent gates, the rectangle of galleries, etc., which we have seen in the two former capitals. Here however are two large stone buildings besides the temple.¹ They may have been the palaces in which the monarch actually lived. Another new feature here is the profusion of tanks in the interior. Aymonier calls it a Venice in miniature planted by the royal will in the midst of an arid desert. The ornamental work too, flowers, arabesques, etc., is exceptionally fine. Statues of gods and goddesses are however fewer here. It is to be noted that it was with Mount Mahendra or Beng Mealea that the memory of Jayavarman seems to be more associated than with any other capital of his in the later inscriptions and traditions.

Such was the grand monarch, whose memory is still preserved in Cambodia under the legendary name of Prah Ket Mealea (or the Lord Ketu Mālā), to whom the Cambodians ascribe most of the magnificent ancient temples of the land including Angkor Vat.² According to the story, he was really the son of Indra, his supposed father being an elephant driver whom the royal elephant had selected as ruler of the land in a period of anarchy. At this time a nymph of Indra's heaven had been condemned to a life of exile on this earth for pluck-

¹ Some of these structures at Koulen did belong to the period of Jayavarman II.

² A champion of these old traditions is Prof. Manomohan Ghosh who in his recently published book 'A History of Cambodia' (1960) clings to the belief that not only Banteay Ch'mar but some others of the noble Cambodian monuments were built or at least started in the reign of Jayavarman II.

ing flowers from the garden of a poor Chinese in China. She became the wife of the Chinese and to them was born a son Popusnokar. Shortly afterwards she returned to heaven, but on one of her visits to the earth she was caught by her son, who had been seeking her far'and wide, and had to take him to Indra's court. There Popusnokar learnt architecture from the Devaputras. Meanwhile Indra had also brought his son Ket Mealea to heaven, so that the celestial Brahmans might confer on him the blessing of a long life. When Ket Mealea was sent back to Kambuja, he was accompanied by Popusnokar who was asked by Indra to be the architect of his son. And it was Popusnokar, acting under the orders of Ket Mealea, who built the superb monuments of Kambuja, till one day he had a quarrel with the king about a sword the king had ordered (which when ready the king found too small) and then he returned to China.¹

It is also from Jayavarman² that the sacred sword of Kambuja is supposed to have been handed down—the sword that is the palladium of Kambuja and which is guarded day and night, turn by turn, by the Bakus—the descendants of the old Brahmans. The slightest rust on the blade would forebode a national disaster.

Jayavarman III

According to the digraphic inscriptions Jayavardhana, son of Jayavarman II, succeeded his

¹ *Legendes Cambodgiennes*, Monod, p. 129 *et seq.*, and Aymonier, *Textes Khmers and Legendes Cambodgiennes*.

² G. Maspero, *L'Empire Khmer*, p. 81.

father and assumed the title of Jayavarman III on ascending the throne. From the much damaged Khmer inscription of Neak Ta Bak Ka,¹ we learn that he ascended the throne in 791 *ś.e.* (869 A.D.) and that he reigned only for nine years, *i.e.*, up to 799 *ś.e.* (877 A.D.). The Sdok Kak Thom inscription states²:—"During the reign of H.M. Viṣṇuloka (the posthumous name of Jayavarman III) the Kamraten Jagat ta rāja (the Royal God) resided at Hariharālaya. A nephew of Sivakaivalya, Suksmavindu, was the chaplain of the Royal God and all his relations also served the divinity." He³ had the reputation of being a great hunter of wild elephants. A Khmer inscription discovered among the ruins of Beng Mealea (Mahendra Parvata) relates the story of his capturing one of these animals. Another inscription found to the south of the great lake refers to his capturing three elephants. The 'stéle' of Palhal mentions the name of a person Brahmarāsika, of Vyādhapura, who was the chief of the royal elephant-hunters.⁴ This is all that we know of this prince who died a premature death.

Indravarman I

The direct line of Jayavarman II having become extinct, the throne was occupied by a

¹ Aymonier, *Le Cambodge*, i, p. 421.

² B.E.F.E.O., t. xv, No. 2, p. 88.

³ *I.e.*, Jayavarman III.

⁴ Coedès, *Etude Camb.*, No. XI, B.E.F.E.O., t. xiii, vi.

distant relation—Indravarman I, whose maternal grandfather Rudravarman was the maternal uncle of the mother of the last king Jayavarman III.¹ It is curious to note the matriarchal nature of these genealogies. The inscription of the temple of Baku tells us² :—"The queen (mother), born of a family where kings have succeeded one another, being the daughter of Sri Rudravarman and the maternal grand-daughter of the prince Nripatendravarman, became the wife of the prince Prithivindravarman, who came of a family of Ksatriyas, and her son was the ruler of the land—Sri Indravarman—before whom kings bowed down. Whose right arm (*i.e.*, the arm of the King Indravarman), long and round, terrible in war when it presses (the enemy) with the swinging sword, the cause of affliction of the rulers of territories of all the directions, and which is invincible, is yet capable of relenting in two cases—when (the enemy) can face him no longer, or when (the enemy) seeks refuge under his protection so that his life may be spared. Sri Indravarman, assuming the royal power in 799 *s.e.*, has since then rendered his subjects happy and assured their prosperity.....Having acquired the kingdom he vowed first of all that within five days he would begin the work of excavation (of tanks)³, etc. The Creator, tired of creating many kings, has created this king, Sri Indravarman, for the satisfaction of

¹ I.S.C.C., p. 365, Stanza II.

² *Ibid.*, p. 306, Stanza III *et seq.*

³ Thus the irrigation projects, started by Jayavarman II, were continued. They contributed to the prosperity of the Angkor region.

the three worlds. In the Saka year 801.....Sri Indravarman has constructed three images of the Lord and (three images) of the goddess at the same time according to his own (ideas of?) art."

From the Khmer portion of this inscription, we find that the king also dedicated the six towers of the temple to his deified ancestors—the three towers of the front row being consecrated to Prithivindeśvara, Parameśvara and Rudreśvara respectively. Now Prithivindeśvara is the deified name of the king's father, Prithivindravarman, who is thus identified with Śiva. Parameśvara also, a title of Śiva, is the *nom d'apotheose*¹ of Jayavarman II, and Rudreśvara (another name of Śiva) of the king's maternal grandfather Rudravarman. The two towers in the second row are dedicated to Prithivindra-devi and Dhavanindra-devi respectively. The inscription for the third tower in this row is missing. Now these feminine names signify both the goddess Durgā and the wives of Prithivindravarman and Jayavarman. These towers were meant as the sanctuaries for the three images of Śiva and the three images of Durgā mentioned in the Sanskrit inscription. So we have here Śiva adored in the three-aspects of the king's father, grandfather and Jayavarman II. We shall come back to this point later on.

At Bayang has been discovered another inscription of Indravarman I.² "The Lord of Kambuja, Sri Indravarman, distinguished by all

¹ I.S.C.C., p. 302.

² *Ibid.*, p. 315.

the virtues, has become king in the Śaka year 799.' Then follow three stanzas, which are the same, word by word, as the stanzas III, IV and VI of the Baku inscription containing an eulogy of the king. Then follows a highly complex description of the king's sword :—"Red on account of piercing into the cavity of the heads of the enemy's elephants, the blade shining like a snake's hood (with its jewelled crest) on account of the stream of pearls (which it has torn out from the elephant's head), terrible in battle is his sharp-edged sword, like the king of snakes on the chandana creeper,—to which the arm of the king can be compared." In the 10th stanza his victorious campaigns are referred to :—"Across the sea of fighting, difficult to cross, for crossing his army, he has constructed a bridge (like Rāma) with the chopped heads of his proud enemies." Then we are told the object of this inscription. "By him, whose orders kings accept on their heads, this golden chariot (or tower), resplendent with jewels, (adorned) with creepers with beautiful leaves, has been constructed with devotion for the Supreme Lord at Sivapura, to keep off cold, etc. He who has never retreated from battle, the most pious lion among kings, has assigned for the ritual of worship of Him, who wears on His crest the digit of the new moon, other wonderful brilliant accessories of gold and silver. He, the sole hero, has endowed two monasteries, named after himself (Indra), with all the means of subsistence and enjoyment, with splendid tanks—which (monasteries) he has filled with slaves,

etc., where guests and other people have their wants satisfied by the abundance of all the necessities of life stored up previously.''

At another temple at Bakong we have five inscriptions of Indravarman I, under five of the eight towers, each of which reproduces word by word the first eight stanzas of the Baku inscription (containing an eulogy of the king) and then abruptly breaks off.¹ Even the object of the inscription is not mentioned. Yet Bakong is a magnificent monument, the first of the great pyramidal structures which are characteristic of the fully developed (the "classic") period of Khmer architecture. The incomplete inscription seems to imply that the temple was abandoned as soon as it was built. The edifice consists of five terraces of sandstone rising one above the other. Forty lions, which diminish in size the higher up we go, adorn the four staircases on the four sides. Twenty large monolithic elephants, which also get smaller and smaller on the upper stages, are placed at the angles of the terraces. Eight fine brick towers crown this pyramid, which is in the midst of a vast enclosure, walled and surrounded by a ditch which is crossed by causeways ornamented with parapets of many-hooded Nāgas.²

The Baku temple, to which we have already referred, has six brick towers smaller in size and humbler in design than those of Bakong. Both of these ruins are at a distance of about ten miles to

¹ I.S.C.C., p. 811.

² Aymonier, *L'Ancien Cambodge*, 1920, p. 81.

the south-west of Angkor Thom, in the immediate vicinity of which was Hariharālaya, the capital at this period.¹

The architecture of Indravarman's reign has got some peculiar characteristics, which have led M. Parmentier, the head of the Archaeological Department of French Indo-China, to call it a separate school of architecture—the "art of Indravarman."² It is much more allied to the early Khmer art—the art of Fu-nan—than to the architecture of Jayavarman II's reign.³ Brick towers are common both to the period of Indravarman and that of early Fu-nan. There are also at this period no galleries joining the different portions of a temple, which is so characteristic a feature of the later monuments of Angkor Thom and Angkor Vat. The structures also, as in the early Fu-nan period, tower up high without spreading over a wide area. The part played by the decorative art, which leaves no surface untouched as in Bayon (the chief temple of Angkor Thom), has not become so prevalent at this time; though the simple Fu-nan style of bare unworked surfaces has also been discarded. The decorative art of Indravarman's reign resembles wood-carving while the later style becomes as exuberant as painting. The distinctly Pallava features of ornamentation,

¹ Aymonier, *L'Ancien Cambodge*, 1920, p. 81.

² Parmentier, *L'Art d'Indravarman*, B.E.F.F.O., t. xix, 1.2.

³ Now we know that many of these structures, formerly ascribed to the reign of Jayavarman II, really belong to the period (second half of the 12th century) of Jayavarman VII.

the kudu (of the form of a horse-shoe with some figure inside the curve) and the tiruachi' (a motif of two makaras at each end of a crescent-shaped design), have however both disappeared from the art of Indravarman, though they played a very conspicuous rôle in that of Fu-nan.

It is a very curious fact indeed that, during the reign of Indravarman, there should have been evolved a special school of art different both from that of his predecessor Jayavarman and from that of his son and successor, Yaśovarman, the royal builder '*par excellence*' of Kambuja.²

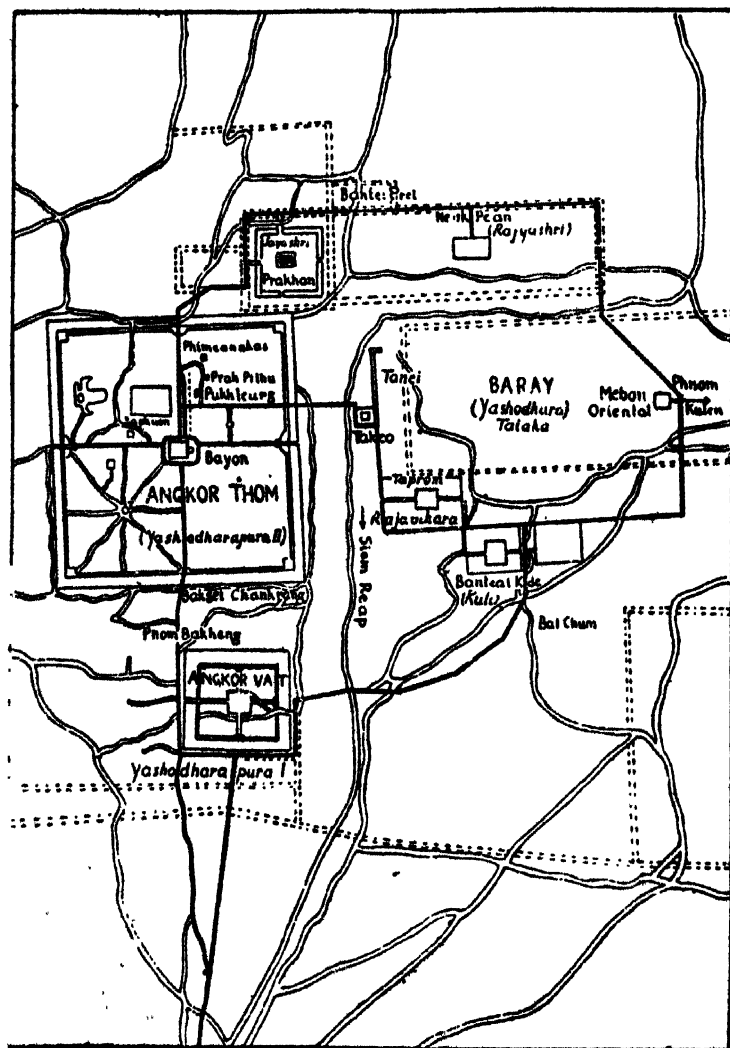
Indravarman I died in 811 *s.e.* (889 A.D.), and his soul was supposed to have passed on to "the world of the Lord"—*Íśvara-loka*—that being his posthumous name.

Before we go on to the next reign, that of his son Yaśovarnian, which constitutes a landmark in the history of Kambuja, we might note a few particulars about the epigraphy of Indravarman's period. We should remember that we have no contemporary inscriptions of Jayavarman II. We only have references to his career in much later genealogies, etc. So that the inscriptions of Indravarman are the first official "records," which have come to light after the inscriptions of Jayavarman I who reigned in the second half of the 7th century. During the interval of two centuries noteworthy changes had taken place in the appearance of the letters. They had become round in

1 Kudu and tiruachi are South Indian terms.

2 See note 2 at the foot of p. 90.

form, *e.g.*, “v” had become almost a perfect circle. The curves had become more graceful. The flourishes had developed to a certain extent, but had not yet been superposed uniformly on all the letters, for ornamental purposes, as they would be in the next reign. Certainly there was a gain in artistic effect thereby, but it also becomes more difficult to distinguish the letters from one another. The Jihvāmuliya and Upadhmāniya had quite dropped out of use at this period. The “d” and “ḍ” and “b” and “v” are confused with one another more than ever. The “b” is often replaced by “v” in words where “b” is required. But the language is quite correct, and no fault can be ascribed to the engraver.



ANGKOR REGION

CHAPTER VI

YAŚOVARMAN AND ANGKOR THOM

Yaśovardhana,¹ the son of Indravarman, succeeded his father and on his accession assumed the title of Yaśovarman. He was one of the grand monarchs of Kambuja, and it was under him that Kambuja architecture reached its highest point.² None of the Khmer kings has celebrated his name in so many inscriptions as he, yet he remains a mysterious figure. His preceptor or guru was Vāmaśiva³—a Brahman who was the disciple of Śivasoma, the guru of his father. Vāmaśiva was the Upādhyāya (professor) of Indravarman, and it was in the life-time of Indravarman that he was

¹ It is interesting that at least four of the kings of Kambuja, before they ascended the throne, had names which did not end in "Varman," e.g., Citrasena (Mahendravarman), Isānasena (Isanavarman), Jayavardhana (Jayavarman III) and Yaśovardhana (Yaśovarman).

² Since 1926 archaeological research has brought to light very important changes in the accounts of the architecture of this reign suggested in this chapter. See Appendix I (p. 288 g) for the recent findings.

³ In 1934 was discovered an inscription of Śivasoma, guru of Indravarman in the Prasat Kandol Dom (North). Śivasoma was related to the royal family and had learnt the Sāstras from the mouth of Bhagavat Sankara (stanza 99). It is not impossible that this refers to Sankarācharya, whose career in India is ascribed to the 9th century. The date of this inscription (in the Khmer appendix) is between 878 and 887 A.D. (from the *Inscriptions du Cambodge* edited by G. Cœdès, Vol. I, B.E.F.E.O., p. 37).

entrusted with the education of Yaśovardhana, who was then quite young.¹

The inscriptions, engraved on the stone door panels of the four towers of the temple of Loley, tell us :—"The king of kings, Śri Yaśovarman, who assumed the (royal) power in the year designated by the moon, the moon and eight (811 *ś.e.*), has given all this—servants, etc., to the Supreme Lord erected by himself. He, the foremost of donors, asks again and again of all the future sovereigns of Kambuja, that this pious bridge (across the cares of this world) should be preserved. You, who are the incarnations of glory, you, who are ready to sacrifice your lives for the sake of duty, you, who are the first among those who hold high their heads, could you covet the wealth of the gods? Guard this (pious work) from persons, who, in the presence of custodians (of monuments), present an honest appearance, but who profit by a hole to rob the possession of the gods. Even in the age of truth, Rāhu, assumed the guise of a god to steal the ambrosia. Just as Viṣṇu, overpowering Rāhu and his like, preserved the gods and the ambrosia, so you too, by killing the thieves, should protect the god and his property. I know well that begging is as death, especially for a king. However death in a pious cause is praiseworthy for the good. Therefore I ask you, you who would not refuse me. The royal children, ministers, and others should protect this (sacred monument) by (public) proclamations, etc.

¹ Inscr. Sdok Kak Thom, B.E.F.E.O., t. xv, No. 2, p. 89.

To you, who are loving as well as learned, the onerous task of upkeeping (this) is entrusted by the king.'"¹

"In the Śaka year 815...Śri Yaśovarman has erected at the same time these statues of Gauri and the Lord (Śiva) which he has made himself."

Ancestor Worship

From the Khmer inscriptions of this temple of Loley, we learn that the two images of Śiva, in the two towers of the front row, bore the names of Indravarmesvara and Mahāpatīśvara respectively. So here too the king's father and maternal grandfather, Indravarman and Mahāpatīvarman, are worshipped as Śiva. In the two towers of the second row, the two images of Bhavāni were named Indra devi and Rājendra devi—the names of the king's mother and maternal grandmother respectively. So here also, as in the temple of Baku of the preceding reign, we have ancestor-worship and the worship of the gods combined together.

In the Pratimā nātaka, one of the dramas recently discovered in South India and attributed to Bhāsa, there is a reference to an image of the deceased king who might have been deified in this way. The statue of Daśaratha is added to the statues of his predecessors in the pratimā (statue)

¹ I.S.C.O., p. 325.

hall.¹ In Travancore there is something like this form of ancestor worship in families. Probably an indigenous cult of ancestor worship existed in Indo-China and reinforced the Indian form of it.

The Khmer inscription (undated) of Bantei Ch'mar² gives us very curious information:—
 “When Bharat Rāhu Saṃvuddhi revolted against H. M. Yaśovarman, and assaulted the royal palace (vrah mandira), all the troops in the capital took to flight. The king came forth to fight in person. The Sanjak Arjuna and the Sanjak (a Khmer word which may mean “faithful” or “bound by an oath”) Sri Dharādevapura fought so as to cover the person of the king and fell before his eyes. After repressing the rebellion of Bharata Rāhu, the king conferred the titles of Vrah Kamraten An Sri Nṛpasimhavarman on Sanjak Devapura, son of Sanjak Sri Dharādevapura, conferred the posthumous dignity of Amten on the two deceased Sanjaks, caused their statues to be erected, and lavished wealth and favours on their families.”³

“The king invaded Campa Dvīpa to the East. Then he seized the fort which the king of Campa, Sri Jaya Indravarman, had constructed on Mount Vek. In the place of the king he put on the throne a general (senāpati) of Campa. The Campa people lay in ambush and surrounded the king (of Kambuja), with twelve bodies of troops, which,

¹ Keith, *Sanskrit Drama*, p. 100.

² Aymonier, *Le Cambodge*, ii, pp. 344-345.

³ This Rahu incident is an episode in the early career of Jayavarman VII (see Appendix I, p. 288.).

though repulsed, continued to fight without respite. The king had to retreat with his army, still fighting, to Mount Trayāchar. The troops of Campa besieged him on his mountain, and their turbaned warriors attacked him, but they were all killed or disabled except thirty-one. The king descended (from the mountain), and fought his way down to the foot of the mountain, which the enemy had surrounded, and no one dared measure arms with him. The Sanjak Śri Deva and the Sanjak Śri Vardhana, whose families were bound to the king by oath, and both of whom came from the country of Vijayapura, begged him to allow them to sacrifice their lives before his eyes. The Campa troops attacked them in a body, and the two nobles, true to their vow, fell mortally wounded. His Majesty gave them a royal funeral. The king brought back his troops, fighting continuously, by the four lakes...On his return to Kambuja he conferred on the two deceased Sanjaks the posthumous title of Amten and erected their statues.''¹

Another portion of this inscription tells us that to the south-east of the shrine was the god Arjuna-deva, to the north-east the god Śri Dhara-devapura, to the south-west the god Śri Deva-deva and to the north-west the god Vardhana-deva—all Mantris (ministers).'' This passage must refer to the statues of the faithful nobles and it shows that they too were deified.

¹ This also is probably an episode of the times of Jayavarman VII.

The inscription of Phnom Sandak,¹ dated 817 *ś.e.*, contains the most elaborate invocation to the Trimurti, *i.e.*, Śiva, Viṣṇu and Brahmā, and the goddesses Gauri and Sarasvati :—"Om! Prosperity! Success! Good auspices! Victory! Salutation to Śiva, whose toe-nail, moistened by the honey of the celestial mandāra-flower on Indra's head, prostrate before him, gleams with lustre. Bow down to Rudra, from whose lotus feet the pollen falls off like the smoke of the flames of the myriads of jewels on the crest of gods (prostrate before him). Victory to Dhūrjati, in whose flaming red locks Gangā hides herself, fearing to be consumed by the wrath of Umā. Victory to the Great Boar, whose tusks gleam like the sprouts of the glory of Him (Viṣṇu) who traversed the three worlds with (three strides). I salute Viṣṇu in whose arms shines the earth...May the (four) faces of Brahmā, in the lotus of the cosmic ocean, protect you, faces which are themselves like lotuses issued from the (cosmic) lotus for the death of Madhu and Kaiṭava (or for the death of bees greedy of honey). I salute Gauri, whose lotus face shrinks with bashfulness during the first caresses of Hara, as if to escape from contact with the rays of the moon (which her lord bears on his forehead).² Salutation to the goddess Sarasvati, divinity supreme of speech, which consists of sound, and who is invoked even in the invocations to other (deities)." Then follows an eulogy

¹ I.S.C.C., p. 336.

² The lotus closes when the moon rises.

of Yaśovarman till we come to the object of the inscription (stanza 18). "During his reign there was an eminent muni (seer), whose lotus-like feet were worshipped by munis, of the name of Somaśiva, an ocean of learning in the Śāstras. There was a disciple of the venerable Somaśiva, whom the lord of the earth (Yaśovarman) has appointed as professor in the domain of Śri Indravarmeśvara (*i.e.*, in the estate of the god). He, after having churned with his Mandāra-like¹ intelligence the sea of Śivaśāstra,² and having drunk the nectar of knowledge, through compassion, gave it to others to drink. In whose lotus-like mouth, which won the minds (of men) by the honey of grammar trickling from it, Sarasvati like a bee was pleased to dwell. It is he who has consecrated here, with due honours, the linga Śri Bhadreśvara in the śaka year 817."

Digraphic Inscriptions

Now we come to the digraphic inscriptions of Yaśovarman. Really there are only two texts—the shorter being reproduced in eleven inscriptions and the longer only in one. All these are at different places. Each of these inscriptions however gives the same text twice—once is the usual Kambuja characters of the ornate type of the period of Yaśovarman, and a second

¹ Mandāra is the mountain with which the gods churned the ocean to extract the ambrosia.

² Probably the grammar of Pāṇini which is supposed to have been revealed by Śiva.

time in characters of a foreign origin. Such repetitions of the same text in so many instances are not to be found in any other case in Indo-China. They are rare in India too. Of course Aśoka's inscriptions are reproduced at many different places. But they were royal edicts, and the king had to see that his words were transmitted to his people as faithfully as possible.

Yaśovarman's inscriptions are more of a literary than of an official type. They could well have been written in different words. Here the repetition seems something like a fashion, and to seek other examples of this particular fashion we have to turn to a country which apparently had the closest relations of all with Kambuja, which transmitted to Kambuja her principal alphabet, the termination "Varman" of the names of her kings, and her Śivaism. It is in the Seven Pagodas (near Madras), in the inscriptions engraved by the ancient Pallava kings on their "rathas", and in other temples of this region at Saluvankappa and at Kāncipura, inscriptions mostly earlier than those of Yaśovarman, that we come across this particular fashion of repetition. By a curious coincidence it is also on the same monuments at Saluvankappa and Kāncipura that we find examples of the other strange feature of these inscriptions of Yaśovarman—the "digraphism", *i.e.*, writing of the same text in two different scripts.¹

Burnell, in his "Elements of South Indian Paleography", says about the Nāgari inscriptions,

¹ I.S.C.C., pp. 347-349.

found side by side with inscriptions in the local script at Saluvankappa, that they were intended for the convenience of pilgrims from the north. Barth however thinks that, as regards these long and learned Kambuja inscriptions, the idea is not so much of practical convenience as that of a pompous fashion. He says that the fact, that such digraphic inscriptions are to be found both in India and in Kambuja, shows with what facility fashions spread even to the extreme corners of the Hinduised Orient.

A North Indian Alphabet

But more important than this feature of digraphism is the appearance in Kambuja of this new alphabet. All the alphabets of Kambuja up to this time (they differ from one another only in matters of ornamental detail) have been of unmistakably South Indian (Pallava) origin. But this new alphabet, which appears with Yaśovarman and which did not long survive him, belongs to the Nāgari class of North Indian alphabets. Now at a period, not much removed from the time of the Kambuja inscriptions (about the 7th or 8th century śaka), we find in India an alphabet used in inscriptions on monuments so far to the south as the region of the Seven Pagodas. And, as it was a case of abrupt transmission of a script from one region to another, the new system did not take root in the soil. This movement was not an isolated one. Burnell writes¹ that inscriptions in this

¹ South Indian Paleography, p. 53.

(Nāgari) character, both Hindu and Buddhist, occur in considerable numbers in Java. "Grants, explanatory remarks, inscriptions on rings, and Buddhist confessions of faith have all been found in this character."¹ In the British Museum the writer has seen an image of a goddess from Java with the name inscribed in North Indian characters remarkably like Bengali. Now this script from North India is quite different from the old Javanese characters which came from the Pallava region of Southern India. Burnell says:—"It is thus plain that the examples which occur of this character in South India and Java must be due to emigrants from the North who saw fit to leave their own country in considerable numbers. It may not be impossible to discover the causes of this immigration, which, in later times, is probably to be attributed to the Muhammadan conquest. In earlier times religious disputes may have been the cause. There is little trace of development of this character."²

Since then, the discovery of the Mahayanist inscription of Kalasan in Central Java has proved that this North Indian alphabet and northern Buddhism existed in Java much earlier than Burnell thought when he wrote this passage. (Burnell was of opinion that a large emigration of Buddhists from North India to Java took place about the 11th century).³ This inscription of

¹ *Ibid.*

² *Ibid.*, p. 54.

³ *The Indian Antiquary*, Vol. V, p. 316.

Kalasan is dated the year 700 *ś.e.*, *i.e.*, 778 A.D., and M. Coedès by his researches published in 1918 has shown that it is an inscription of the king of the Sailendra dynasty of the Śrīvijaya kingdom in Sumatra. This kingdom of Śrīvijaya rose to great power about this time and ruled over considerable portions of Sumatra, the Malay Peninsula and Java.

Did the wave, which carried this alphabet to Kambuja, come directly from North India or from the Coromandel Coast or from Java? On one side, Kambuja inscriptions mention several times the arrival of Brahmans, and once at least a Brahman born on the banks of the Jumna in North India is mentioned as living in Kambuja. On the other hand the Nāgari alphabet in Kambuja does not exactly resemble any one of the scripts in India—not even the North Indian script in the Seven Pagodas (*c.* 700 A.D.). On the contrary there are several characteristic features in common with the characters of the Kalasan inscription of Java. They differ only by the abundance of flourishes which had long been a peculiarity of the Kambuja epigraphy. It is also at Java that this alphabet has left the most numerous traces—those near Madras being scanty for this period. It was only much later that Nandi-nāgari became extensively used in South India. It seems that this North Indian alphabet arrived in Kambuja only after making a long halt in Java.¹

¹ Barth, I.S.C.C., p. 354

As regards general aspects the letters are not broad—as in Deva-nāgari—but long, vertical and angular as in Bengali. Then the vertical bar placed to the right of most of the new letters has acquired a prominence both in Java and in Kambuja as it has nowhere else in India except in Bengali. To sum up, as Burnell has already recognised as regards the script of the Seven Pagodas, this new Kambuja alphabet belongs to the eastern branch of the Nāgari family, the branch now represented by Bengali.¹ As a further proof of this it may be mentioned that the medial form of the vowel é (é-kār) is in this Kambuja script a curve placed to the left of the consonant (just as in Bengali) and not on the top of the consonant as in Nāgari.

The text of the shorter inscription, which is reproduced in two scripts eleven times (at different places), contains first a praśasti (eulogy) of Yaśovarman, which includes also a long genealogy, and secondly a śāsana or ordinance of gifts which is, according to Barth, strikingly reminiscent of those Smṛiti treatises which follow most closely the style of the sūtras.

We have already referred to this genealogy on pp. 59-60. The great emphasis laid on the high connections of the mother of Yaśovarman is to be noted. Through her father, Indradevi (Yaśovarman's mother) was connected with "the lord of Aninditapura, Puṣkarākṣa, who also acquired the

¹ Barth, I.S.C.C., p. 354.

principality of Śambhupura, and who was the maternal uncle of the maternal uncle of the mother of the king who established his residence on Mount Mahendra (Jayavarman II)'. Through her mother, Indradevi traced her descent from "a Brahman of the name of Agastya, a scholar of the Vedas and Vedāngas, whose place of origin was Āryadeśa (North India?), and his royal consort of illustrious descent—Yaśomati distinguished by her renown".¹ Yaśovarman's father, Indravarman I, was the grandson of a simple Kṣatriya, but it is noteworthy that his (Yaśovarman's) father married his cousin (maternal uncle's daughter) which is contrary to the orthodox Hindu practice. The genealogy comes to a close with the 16th stanza²:—"It was from this lord of the earth (Indravarman), whose renown spread in all directions, and his queen Śrī Indradevi, that was born, like Kārttikeya from the daughter of the mountain and Tripurāri (Pārvati and Śiva), the unique accumulation of energy, the king Śrī Yaśovarman."

Then follows the eulogy of Yaśovarman which is merely a pompous affair. In the 28th stanza (p. 366) we get:—"This king, well versed (in kingly duties), performed the Koṭi-homa and the Yajñas (Vedic sacrifices), for which he gave the priests magnificent presents of jewels, gold, etc." This is one of the few references to Vedic sacrifices in Kambuja. The 32nd and the following

¹ I.S.C.C., p. 364, stanza 5.

² I.S.C.C., p. 365.

stanzas (p. 367) give the object of the inscription :—"He had erected on the isle of the lake of Indra (the artificial tank excavated by his father Indravarman) four images of Śiva and his consort, purifying like the four Vedas, for the (spiritual) welfare of his ancestors. He cut into three pieces, with one stroke of his sword, a long, round, thick and hard (bar of) iron for having dared to rival his arm.¹ Shooting arrows with his left hand as with his right (like Arjuna), having Hari as his ally (like Arjuna), the sole hero (fit) for the conquest of the earth (go-grahana—a pun alluding to the cattle-lifting raid in the Mahābhārata), he carried off the glory of victory. The moon of glory in the firmament of the royal race of Kambuja—he excavated the unruffled lake of Yaśodhara. Having dedicated the āśrama (monastery) of Yaśodhara (to Śiva?), in the śaka year 811, he made this śāsana (ordinance) for (the shrine of) Ganeśa of Mount Candana."

Temple Regulations

In the śāsana, which is the same in all the inscriptions, only the 36th stanza varies, for it contains the name of the particular deity (as in this case of Ganeśa) to whom the donation is made. Then follow very interesting details (pp. 367-368) which give the regulations of Śiva temples—details which recall the minute formalities observed in

¹ The inscriptions of the Gangās, dated from the 5th to the 8th century A.D., tell of Konganivarman "distinguished for the strength and valour attested by the great pillar of stone divided with a single stroke of his sword".—*Mysore Inscriptions* by Lewis Rice, pp. 282-293.

sanctuaries of Siva in South India. These details are identical in all the inscriptions:—"All the things, which the king Yaśovarman has given to the Āśrama (Yaśodharāśrama)—pearls, gold, silver, cows, horses, buffaloes, elephants, men, women, gardens, etc., are not to be taken away by the king or anybody else. Into the interior of the royal hut—the king, the Brahmans, and the offspring of kings (kṣatriyas) can alone enter without taking off their ornaments. Others, such as the common people forming the escort of nobles, can only enter in a humble dress without garlands—the flower nandyāvarta however being allowed in their case too . . . (The common people) should not take any food or chew the betelnut there. The common people (not forming the escort of nobles) will not enter. There should be no quarrels. (Mock) ascetics of bad character should not lie down there. Brahmans, worshippers of Siva and Viṣṇu, good people of good manners, can lie down there to recite their prayers in a low voice and to give themselves up to meditation. With the exception of the king—whoever passes in front of the monastery shall get down from his chariot and walk uncovered by an umbrella. This is not applicable to strangers. The excellent ascetic, who is appointed the head of the monastery, should always offer food, drink, betel and do all the duties, as for example offering welcome to guests, such as Brahmans, children of kings (kṣatriyas?), ministers, the leaders of the army, ascetics of the Śaiva and Vaiṣṇava cult, and the best among the

common people. 'They are to be honoured according to the order laid down here. As long as the sun and the moon exist, may those go to hell, who break and transgress the *sāsana* (order) thus decreed. Those who follow the *sāsana* thus laid down and strengthen it, may they obtain half the merit acquired (by the donor)'.

These digraphic inscriptions are admirably engraved. Nothing could be more elegant or more painstaking. They are scattered all over the kingdom, but the style of engraving is so similar that they probably are the work of the same craftsman or the same group of craftsmen.

The digraphic inscription at Loley¹ gives a much longer text, which up to this time has been found only there. Fifteen of its stanzas are common to the other digraphic inscriptions. It contains 93 stanzas, but, in spite of its great length it does not throw much additional light on Yaśovarman. The invocation is to Śiva, who is worshipped at Loley as *Indravarmesvara* (*Indravarman* was the king's father):—"Adoration to Śiva, who at first was one, who, at the commencement of the world, for his own pleasure, divided himself into three—the (god) with four faces, the (god) with four arms, and *Śambhu*—and who at the end of the Yuga will again become only one." The 34th and 40th stanzas refer to Vedic sacrifices of the king:—"Devoted to fire sacrifices (*homa*) and yoga (practices), attached to the Vedas, protector

¹ I.S.C.C., pp. 393-402.

of his subjects, he was (in these respects) like the Creator ; he was however (unlike the Creator who can only deal with man according to his karma) as he could not be influenced by external things. His innumerable sacrifices, with the waves of smoke (rising towards heaven), served, as it were, as a staircase to his desire to mount up to the (heavenly) abode of Indra.” The 39th stanza refers to an episode in Kalidāsa’s Raghuvamśa, Canto II :—“Even in adversity he never gave up right conduct, just as Dilīpa never abandoned the cow Nandinī, and this right conduct, fulfilling all desires (like the celestial cow Nandinī), was the source of the prosperity of his subjects.” This might be also a veiled allusion to some reverse suffered by the king. In the 49th stanza there is an allusion to Suśruta, the well-known Hindu writer on medicine :—“With words (such as) pronounced by Suśruta...he, the sole physician, cured all the maladies of his subjects—even those of the other world (*i.e.*, of the spiritual world).” As this is the earliest reference to Suśruta, who has been supposed to have lived much later than the 9th century, and about whose very name doubts have been expressed, this passage makes a welcome contribution to the history of the Sanskrit literature on medicine. In the 51st stanza we hear of the accomplishments of the king :—“He was learned in all the scriptures, (skilled) in the use of all the weapons, (expert) in all fine arts, languages, and scripts, and in dancing and singing, and other (accomplishments)—as if he were the first inventor

(of these arts).'' The 55th stanza contains an allusion to Arjuna's shooting at the target at the competition for Draupadi's hand (Mahābhārata). "For hitting the target, though it was not fixed (*i.e.* moving), through a hole in the centre of a (revolving) wheel, he was not only like Arjuna in his exploits, but he was also like Bhima in his impetuosity." The 56th stanza states:—"He who reigned over the earth, the limits of which were the Chinese frontier and the sea, and whose qualities, glory, learning, and prosperity were without any limits." Stanzas 60 to 63 mention the various royal gifts (to the four images of Śiva and Śarvānī—Durgā—consecrated in the temple) consisting of ornaments, vases of gold and silver, spittoons, palanquins, fans, umbrellas, peacock feathers, men and beautiful women clever in singing and dancing, villages paying rent, herds of cattle, gardens, etc. The slaves were never to be employed by the king except for defence against a hostile army invading the kingdom and in that case only. Then follow regulations prohibiting the wearing of ornaments, except light earrings, by those visiting the temple. Blue or many coloured clothes are not to be worn there. Honest men and women, desirous of worshipping the divinities, could enter with offerings proportionate to their means. Those who did not possess any other wealth except faith could enter only with a flower. Mutilated persons,¹ ungrateful people, hunchbacks,

¹ Cf. *Manu* as regards the mutilated being considered as inauspicious.

dwarfs, great sinners, vagabonds and foreigners, lepers and condemned persons could not be allowed to enter the precincts of Śiva. Those only should serve the god—who were followers of (the cult of) Maheśvara, self-controlled, of good family and character, and who had attained peace of mind. As regards those who through presumption would break this decree, if they were Brahmans, as they could not be punished by blows or fines, they were to be ejected from the compound. The royal princes were to be fined 20 palas of gold, and half of that amount was to be the fine for the relations and the ministers of the king. Half of the (last) amount was the fine for those who were privileged to carry gold-handled umbrellas, and half of that for the principal merchants. Half of (the last amount) was for the worshippers of Śiva and Viṣṇu, and half of that for the common people. Those of the common people who could not pay the fine were to be caned on the back. If any offence was committed against the rites of worship, the temple vessels, the prescribed time and the purity (of worship), all the custodians (of the temple), beginning with the head (abbot), were to be fined, along with the culprits, varying amounts ranging from 20 palas of gold according to the grade laid down. In the last (93rd) stanza we have:—“He, who has the majesty of the lord of the ambujas (lotuses),¹ the lord of the Kambujas, with eyes like the ambuja

¹ The sun, the lord of the lotus.

(lotus), is the writer of this script called the Kambuja script.”

Besides the digraphic inscriptions there are seven inscriptions which are written only in the North Indian characters. Six of them are Hindu inscriptions. The seventh, that of Tep Pranam, is about a Saugatāśrama (a Buddhist monastery); and the third stanza of the invocation is addressed to the Buddha. Five of the Hindu inscriptions are engraved on stone slabs on or near the embankment of Thnāl Baray—the ancient lake of Yaśodhara, on the bank of which was situated the Āśrama of Yaśodhara. Four are at the four angles of the embankment and the 5th is to the south-east of it. Only the eulogy of the king and the description of the lake differ in the four inscriptions at the four angles—the rest being common to all of them. The fifth, which is not on the embankment, contains in addition an ordinance (śāsana), like those which we have already seen, about the āśrama which was probably situated where this inscription has been found. The inscriptions, though poor in historical matter, are important, as we shall see, from the standpoint of the history of Sanskrit literature. Moreover they throw light incidentally on religious and other customs.

Āśrama Regulations

The 10th stanza of the inscription which deals with the Āśrama (p. 421, I.S.C.C.) states :—
“Although he (the king) knew all that could be

known, on account of his unobscured intellect, he employed the eyes of spies in order that the royal position might not be assailed." Stanzas 3 to 8 (p. 422) lay down the order of precedence according to which guests were to be honoured in the āśrama :—"Then (after the king) the Brāhmana should be honoured above all others; if they are many, their qualities and their learning should be taken into consideration (to settle the question of precedence). The royal prince, the minister, the commander of the army, and good (or eminent) people should be honoured with great care according to the order given here. Especially is the valiant (person), who has shown his courage, to be honoured; the warlike is to be preferred to the unwarlike as the defence of religion depends on him. Next to the Brāhmana are to be honoured a Śaiva ācārya and a Pāśupata ācārya, if one of them is learned in grammar¹ he is to be honoured above the other. The ācārya, who is the most learned among the scholars of Śaiva and Pāśupata doctrines and of grammar, that professor is to receive the highest honours in this great āśrama. The householder, who has studied much, is to be honoured as much as the ācārya, for it is said by Manu that of the qualities acquired the highest is knowledge." Then follows (stanza 9, p. 423) a quotation from Manu (II, 136) :—"Wealth, friends, age, pious acts and fifthly learning—these are the claims to respect in the ascending order of importance." The

¹ i.e., if he is a Sanskrit scholar.

following stanzas (10 and 11, p. 423) give :—"All common people, the young, the old, invalids, the paupers, and the orphans should be provided carefully with food, medicine, etc. Every day the gold offering is to be done, as it is prescribed, and a brown cow is to be honoured with grass and other rites." In stanzas 13, 14, and 15 (p. 423) a curious practice is alluded to :—"For those who, through devotion to duty, have fallen on the battlefield, for the faithful who are dead, for the departed, who are deprived of funeral offerings, having no relations . . . for all these, at the end of every month, funeral offerings are to be made with four ādhakas of rice. The funeral offerings are to be prepared in the āśrama, then they are to be brought and offered on the banks of the Yaśodhara lake." Barth thinks that this is quite contrary to the orthodox Hindu practice, according to which funeral offerings could only be made to the souls of the deceased by blood relations. But there is a passage in the Śrāddha (funeral service) mantras, in which an offering is made to those who have died without issue or those for whom the proper funeral ceremonies could not be performed. Then the heroes of the battle of Kurukṣetra are also invoked in the "ruci-mantra" of the Śrāddha ceremony. But this is done by individuals while performing the annual funeral rites for their departed ancestors. In this particular case the āśrama is doing it on behalf of the community, which is unusual in India.

The passage which follows has been partially effaced, but we can make out that food, betel leaves,

twigs to be used as tooth-brush, a handful of dipika (grains of a plant used as a digestive), etc., were to be given to guests, such as ācāryas, ascetics, etc. The food given to the student was to be according to the age (of the recipient). The crows too were to get some rice. Cooked rice¹ only was to be given. Three bowls (or ladlefuls) of rice and ten of curries were to be given according as they presented themselves. Ashes (with which Śaivas besmear their bodies), a special kind of ashes containing alkali (to be used as soap) for washing the long locks (which Śaivas keep), a receptacle for ashes, another for incense, another for fire, and a jar for water were to be given to ācāryas and deserving ascetics. Blank leaves (of palm or birch), ink, and chalk were to be given to students, and on special days, such as the five festivals, they were to be given special food. Once in their cells the ascetics would be free from the control of the supervisor. If innocent persons came to seek (in the āśrama) a refuge in their fright, they were not to be handed over to their persecutor, and he was not to seize them. Neither by word, thought, nor act was anyone to be killed there.....Inoffensive creatures (animals) were not to be killed in the vicinity of the Āśrama or the lake. A king's daughter, a king's grand-daughter, old ladies of the royal household, and chaste women were to be honoured there as the other guests. They should not however

¹ Khāri, ādhaka and prastha are the measures of rice mentioned in the inscription. Khāri is a measure of grain of about 3 bushels, ādhaka is $\frac{1}{4}$ th of the Khāri and prastha $\frac{1}{4}$ th of the ādhaka.

enter the cells. Women, known to be of bad conduct, were not to be allowed to enter even if they came (to seek refuge).¹

References to Sanskrit Literature

In one of the inscriptions, at one of the corners of the lake,² we have a reference to a king of Kashmir in a passage with a double meaning:—
 “The king (Yaśovarman), with his fine army (Pravarasena), having explained to all the established institution (bridge) of religion, has outdone the other Pravarasena (the king of Kashmir), who constructed only an ordinary bridge (who composed a Prākṛit poem *Setuvandha*).” Prof. Keith³ says that the *Setuvandha* was written indirectly to celebrate the building of a bridge across the Jhelum by king Pravarasena of Kashmir. From the introduction to the *Rājatarangini*⁴ we learn that this was probably Pravarasena II of the 6th century who founded Srinagara. The poem *Setuvandha* has been sometimes attributed to Kālidāsa himself. Stanzas 15 and 16 (p. 457, I.S.C.C.) contain very valuable literary references. The king here is being compared to a Pārada (a Jaina saviour or Tirthankara?) whose Kalyāna (salutary influence) is never missing (on the other hand the Kalyāna

¹ I.S.C.C., pp. 424 and 425 (D).

² I.S.C.C., p. 434, Stanza 7.

³ Keith, *Classical Sanskrit Literature*.

⁴ Stein, *Rajatarangini*, p. 66 and III, 129 n. There is also a Pravarasena of the Vākātaka dynasty of the Deccan.

is one of the lost books of the Jains¹), a Gunādhyā who does not like Prākṛit (which is a vulgar language compared to Sanskrit), a Viśālākṣa who is opposed to Nīti (the subtleties of political craft), a Śura who has humiliated Bhimaka (or a hero stronger than a Bhīma). Gunādhyā is the author of the Brihat-Kathā (the 'great story') in Prākṛit. This work has been lost and survives only in the much later Sanskrit version of Somadeva of Kashmir.² Viśālākṣa is mentioned as a writer on Nīti in the Daśakumāracarita (c. 6th century A.D.) and as one who did not succeed in carrying out his own precepts. Śura is a Buddhist poet and is the author of the Jātakamāla. Very little about him seems to be known. Bhimaka is now known only by some selection from his poetry in Sanskrit anthologies.

In the 16th stanza (p. 457) we have a reference to the poet Mayūra:—"The sun has been satisfied with the eulogy in verse by Mayūra (a peacock or the poet of that name), but the king, to rival the sun, has his feet worshipped by a host of swans (or great princes) every day." Mayūra was the father-in-law of Bāna, the court poet of Harṣa, and was the author of the Surya-Śataka (hundred stanzas in praise of the sun).

Barth is surprised that the writer of the inscription, who takes such a keen delight in playing on words, forgets to mention Bāna who is a

¹ P. 467, note 3, by Barth. As no author of the name of Pārada is known, this passage may mean "gold whose lustre is never dimmed."

² Kathā-sarit-sāgara.

past master in this art. But for a Kambuja scholar of the 9th century the acquaintance with Sanskrit literature shown here is very creditable. Some of the authors mentioned here are at present only obscure names in India, but they must have been popular in their times for their fame to have reached Indo-China at this period.

In the 19th stanza (I. S. C. C., p. 478) we hear of a naval victory won by the king. "In a (maritime) expedition for victory, thousands of ships, stretching on all sides on the great sea white with their sails (or white and black), have been dispersed by him, as in the days of yore, myriads of petals of the lotus of Brahmā were scattered by Madhu and Kaiṭabha."

In stanza 26 on p. 479 there is another reference to Gunādhyā the author of Brihat-Kathā:—"What to say of people who had only good qualities, he knew to put again in his proper place a Gunādhyā¹ (the author of that name or a man of good qualities) whom he had blamed before (in the case of the author for having used Prākṛit, and in the case of the person of good qualities for having some bad qualities too). Even poison can be a fine decoration when used by Hara—what to say of the moon (with her spots)."

In stanza I, p. 483, Vātsyāyana, the author of the Kāmasutra, is mentioned:—"Simply by his

¹ For the story of Gunādhyā and how he retired to the forest after having lost the wager, see Lacote's Essay on Gunādhyā and the Brihat-kathā.

(*i.e.*, the king's) graceful movements, rivalling with theirs, beautiful women have mastered the principles of the art of love as taught by Vātsyāyana and others.' In stanza 13, p. 425, the king is said to be the author of a commentary on the Mahābhāṣya of Patañjali¹ :—"The Bhāṣya, every word of which troubled the grammarians, as if it were poison from the mouth of the king of snakes (this is an allusion to the tradition that Patañjali was an incarnation of Śeṣa-Nāga), on account of his (the king's) nectar-like commentary, issuing from his auspicious mouth, has again become usable for educational purposes."

In stanza 21, p. 505, we have a reference to the newly constructed capital :—"He, who defended Kambupuri (the capital of Kambuja), impregnable (Ayodhyā), of terrifying aspect (Vibhishāṇa), with the aid of good counsellors (with Sumantra as his friend), and with prosperity (Sitā) as its ornament, like the descendant of Raghu (*i.e.*, like Rāma who reigned over Ayodhyā with Sumantra as his friend, Sitā as ornament and Vibhishāṇa as his guest)."

Allusions to Mahābhārata and the Harivaṃśa are frequent. The author of these inscriptions must have been very learned in classical Sanskrit literature, and it is a great pity that, instead of employing all the resources of his art for eulogising the king, he has not given us something more substantial.

1 This work is itself a commentary on Paṇini's grammar.

The 6th Hindu inscription engraved in North Indian characters¹ is not a royal decree. It gives the genealogy and the pious works of Muni Śivaśakti who, as we have already seen (p. 83), belonged to a matriarchal family related to the queen of Jayavarman II.

A Buddhist Inscription

Now we come to the Buddhist inscription, discovered in the temple of Tep Pranam,² quite close to the royal palace of Angkor Thom. It is also engraved in North Indian characters and is of the same series of royal inscriptions as those at the four corners of the lake Thnal Baray. But while the latter commemorate the foundation by Yaśovarman of a Hindu monastery, the Tep Pranam inscription deals with the foundation by the same monarch at the same time of a Buddhist monastery.

After the invocation to Śiva in the first two stanzas (which are the same as in the Thnal Baray series), here we have in the third stanza an invocation to Buddha. "He, who, after having himself comprehended, has made the three worlds understand the means of deliverance from the bonds of this life. Salutation to him, who has conferred the blessing of Nirvana, the Buddha of compassionate heart, whose feet are to be adored." Then follow 15 stanzas containing the genealogy of the king

¹ I.S.C.C., p. 583.

² Ed. by M. Cœdès, *Journal Asiatique*, March-April, 1906, pp. 10-17.

exactly in the same words as in the digraphic inscriptions and in the Thnal Baray series. But the *praśasti* or eulogy which comes next (and consists of 28 stanzas) is quite original. In writing eulogies the pandits of Kambuja are inexhaustible. The 46th stanza would suffice as an example :—“What of the victory of Hari won over the enemy of Aniruddha¹ by revolving his cakra (disc) ! He (the king) without revolving his disc has triumphed over a hundred indomitable (aniruddha) foes.” The next (47th) stanza states :—“King Yaśovarman, king of kings, the lord of the land of Kambu, has built this Saugatāśrama (Buddhist monastery) for the well-being of the Buddhists.” Then follows the śāsana laying down the regulations to be observed by the abbot, who has the same title of Kulādhyakṣa here as in the Hindu inscription. The order of precedence here (stanzas 51 to 60) is almost the same as in the Thnal Baray series :—first the king, then the Brahmans, and after them princes, ministers, generals, etc. The only point of difference is to be found in the 57th stanza :—“A little less than a Brahman possessed of learning—the ācārya, versed in Buddhistic lore or grammar, is to be honoured, and in preference he who excels in both.” In the Thnal Baray series the corresponding stanza dealt with the ācārya of the Śaivas and of the Pāśupatas. Indeed one is struck with the extremely small amount of difference between the Buddhist inscriptions and the preceding Hindu ones. Even the

¹ Aniruddha is Kṛṣṇa's grandson. Kṛṣṇa liberated him while he was a prisoner in the hands of Bāṇa.

funeral offerings to the departed souls are not omitted here (stanza 63). Stanzas 67-72 are, however, distinctly Buddhist, but unfortunately the corresponding stanzas of the Thnal Baray series have been effaced. "On the 14th of the bright fortnight of Nabhasya (August-September), there should be a festival, offerings should be given as is prescribed in the Buddhaśāstras. On this day, and also at the full moon of the month of Tapasya (February-March), those who have bathed in the tirtha known as the Yaśodhara lake are to be feasted. The yatis who have conquered the senses, who observe the three sandhyās, who are devoted to studies and are of good conduct, who are free from the duties of householders, having no other shelter in the rainy season, living on one meal per day, fulfilling the duties of their religion, should be lodged in the Saugatāśrama." Then follows the account of the daily doles to be given to the bhikṣus and yatis who are devoted to studies :—"Four twig tooth-brushes, eight betelnuts, half an ādhaka of rice and sixty leaves of betel, one handful of dipikā (digestive grain), and a faggot of wood—all this should be given to an ācārya." To the aged Yatis, all these things, in a somewhat smaller quantity, are to be given, and to the younger yatis in still smaller quantities. Instead of the two kinds of ashes, the receptacle for ashes, etc., which are to be presented to ācāryas in the Śaiva āśrama, here in the Buddhist *monastery* the ācāryas and aged bhikṣus should have an incense vase, a jar, and a receptacle for fire per head to be carefully used for a period of four

months. Among the sacred vessels here (stanza 94) we have the almsbowl in the place of the vase for ashes of the Śaiva āśrama (stanza 15, p. 431, I.S.C.C.). It is curious that the cakra is mentioned here among them. It may be the dharmacakra, the wheel of life. Then the slaves, male and female, who are to serve turn by turn (stanzas 95-100), are enumerated¹:—"Two scribes, two custodians of the royal hut, two in charge of books, two providers of the betel leaf, two water-carriers, six preparers of leaves (palm leaves for writing?), four torch-bearers, servants for cooking vegetables, etc., two supervisors for these, and eight to prepare food, twelve female slaves for cooking rice—this would make a total of fifty." For the learned adhyāpaka (the professor of the monastery) there are three special slaves put at his disposal; nine slaves, one female slave, two razors, five garments, two needles, and ten agriculturists are for the service of the kulapati (the abbot?). "If the kulādhīpa (same as kulapati?) does not follow this śāsana, he will be punished without mercy by the king, and will be handed over to the tapasvins (ascetics)." Finally "those who would make this āśrama flourish would dwell with their relations in the sinless, excellent abode of the lord of the gods, where there is no trouble, as long as the sun and moon shine on the earth."

Angkor Thom or Yaśodharapura

Let us now turn to the greatest achievement of Yaśovarman—the building of his capital Yaśodhara-

¹ The corresponding stanzas of the Thnal Baray series are missing.

pura (or Kambupuri). The Sdok Kak Thom inscription¹ states :—"Then His Majesty Parama-Sivaloka (the posthumous name of Yaśovarman) founded the city of Yaśodharapura, and brought the Jagat ta rāja (the Royal God) out of Hariharālaya to be placed in this capital. Then His Majesty erected the Central Mount (Vnam Kantal in Khmer). The lord of Śivāśrama (Vāmaśiva, who was the tutor of Yaśovarman in his youth), consecrated the holy Linga (*i.e.*, the Royal God) in the middle (*i.e.*, inside the Central Mount). Having accomplished this with the aid of royal corvées, the lord of Śivāśrama informed the king of it."

Yaśodharapura is now known as Angkor Thom and the Central Mount (Yaśodhara-giri) is the great central tower of the Bayon.² According to Aymonier, the Śivāśrama, of which we hear so much in the digraphic inscriptions, was the Bayon³ itself. From the Sdok Kak Thom inscription it seems that the Śivāśrama was begun in the reign of Yaśovarman's father by the two priests of the Royal God—Śivasoma and Vāmaśiva. It must have been then finished early in the reign of Yaśovarman. Probably the capital city was constructed in the following order :—first the temple of Bayon (or the Śivāśrama), without its great central tower, next the

¹ Finot. Notes d'Epigraphie, B.E.F.E.O., t. xv, II, p. 89.

² This view has now been given up. The Śiva temple on the hill Phnom Bakhen, near the southern gate of the present Angkor Thom, is now identified with this Central Mount. Phnom Bakhen is the centre of the bigger Angkor Thom of Yaśovardhan's time (see plan of Angkor at the end of Appendix I.)

³ The Bayon is now attributed to Jayavarman VII.

moats, ramparts, avenues, and gates of the city (and perhaps the palace), which received the name of Yasodharapura, and finally the wonderful tower of the Bayon exactly in the centre of the rectangular city.¹

I shall try now to describe very briefly the magnificent ruins of the greatest city of Indo-China.² A moat, 330 ft. broad, encircled the capital which had for its second line of defence a high wall of limonite. The city is a square each side of which is a little more than two miles. According to Groslier,³ the habitations of the common people were for the greater part outside the moat—the interior being reserved for the great temples and monasteries, the seat of the administration, and the mansions of the aristocracy. Very few cities in the whole world, in the 9th century A.D., could have rivalled Angkor in size and grandeur. Exactly in the centre of the great square rises today the grand temple of the Bayon, the purest specimen of Khmer architecture. To the north of this edifice is a sort of vast forum round which are grouped other buildings. Three avenues lead from the city gates to the Bayon, and two others (there are 5 gates, two on the eastern side of the square, and one on each of the other sides) to the forum.⁴ The structures, which face the forum, are

¹ Aymonier, *Histoire de l'Ancien Cambodge*, 1920, p. 65.

² The ruins which we see today are the ruins of the Angkor Thom of Jayavarman VII's times. The older Angkor had been destroyed in Cham raids. The older Angkor was a bigger city of which the centre was Phnom Bakhen (*see plan of Angkor, Appendix I, p. 1*). Bayon was the centre of the later Angkor rebuilt by Jayavarman VII.

³ Groslier, *Angkor*, pp. 35-36.

⁴ J. Commaillie, *Aux Ruines d'Angkor*, p. 208.

(from left to right) the Bayon, the Bapuon (built later), the Phimeanakas (Vimānokas—the 'Celestial Residence' in the middle of what was the royal palace) with a richly adorned terrace overlooking the forum, then what is now known as the 'terrace of the leper king' with its sculptured representations of royal courts, Tep Pranam (the Buddhist monastery which we have already discussed), the group of Prah Pithou which probably (according to Aymonier) was a religious seminary or college, the so-called royal magazines, and the Buddhist terrace.

On both sides of the avenues, round the tanks, near the temples—in short throughout the area within the city ramparts, enormous quantities of fragments of bricks, tiles, and pottery testify to the density of the urban population in the palmy days of Kambuja. Kambupuri is now a complete ruin, and this is due to the vandalism of its conquerors and the rank tropical vegetation.

The city gates are noble structures with guard-rooms on each side. Three-headed elephants, which have almost disappeared now, seem to support on their backs the towers above the entrances. Five avenues, 100 ft. in width and nearly a mile in length, lead from the gates to the heart of the city. One gate is still called the gate of victory and the other the gate of death. A large number of tanks of various sizes with masonry embankments are to be found within the city walls. The deeper and the larger ones were probably the sources of the water supply of the city.

Bayon—the Siva Temple¹

The Bayon, in the centre to-day, is the grandest building of the city. It is of the form of a pyramid with three stages crowned by high towers. A rectangular gallery constitutes the first stage. Its walls are covered with bas-reliefs. Along the whole length of the gallery there is an uncovered platform with elegant railings. In front of the principal entrance, there is an extensive platform with two tanks on each side. Between the gallery of the first stage and that of the second stage, there is an open space 60 ft. in width, and, at the two corners on the eastern side (which is the front), there are two detached small buildings which are popularly called libraries. As we shall see later on such buildings were really libraries. The second gallery, higher up, is not on the same level. In the centre the level is higher than on the two wings. Then this gallery has two verandahs, one overlooking the first gallery, the other facing the interior. The wall is covered with bas-reliefs. Within the second gallery there is a third gallery, which is not rectangular but redan-shaped, and from its middle rises the third stage crowned by the central tower which is badly damaged but is still standing. From its height of 150 feet it looks down on the ruins of

¹ Such was the position taken up by archaeologists up to 1928. In that year the deciphering of inscriptions at the corners of the city-wall of Angkor Thom by M. Coedès (*see* Appendix I, p. k) led to a sweeping change in the long accepted views about Cambodian architecture. Bayon now is accepted as a Buddhist shrine built by Jayavarman VII in the centre of his newly built Angkor Thom (Appendix I, p. k.). Prof. M. Ghosh, however, sticks to the older view given here (pp. 132-136, *op. cit.*).

forty other towers of smaller dimensions which surround it on all sides. And all the towers have four human faces on the four sides chiselled with consummate art. They represent *Śiva*,¹ serene in yoga, with a third eye in the middle of the forehead. The locks of the god are very finely carved and from the account of Cheou Ta-Kouan it seems that they were gilt at that time. Even on the most inaccessible parts there is exquisite decorative art. The dark shrine under the tower is now empty. There is a big hole which treasure-hunters have dug in the centre.

Such is the Bayon—the *chef d'œuvre* of Khmer architecture. Though smaller than Angkor Vat it is more artistically designed, and the decorative work here is of finer workmanship. But Angkor Vat is better preserved and therefore better known to the outside world.

The bas-reliefs show somewhere battle scenes, the chiefs mounted on elephants with bows in their hands, the common soldiers with short lances and shields, and some with cords tied round their chests. Another scene shows us bearded Brahmans with their sacred threads seated under shady trees. Then there are wrestling matches, musicians with elegant harps, and jugglers showing acrobatic feats. In another the king is seated in a balcony, dressed only in a dhoti, with a necklace as the sole ornament. There are courtiers all round him, and, under the balcony, stags, bulls, a rhinoceros, a hare, etc., are led in procession by men. Funeral urns

¹ Now identified as Avalokiteśvara.

carried with great ceremony, princesses in palanquins, covered chariots drawn by oxen, fishing scenes, naval fights, elephants bringing on their backs chests full of booty from conquered countries or tribute from dependencies, Śiva burning with the fire of his eyes the god of love, etc., are represented in the reliefs.

A very recent discovery at the Bayon has brought to light a series of pediments, on the porches of the second gallery, concealed (perhaps deliberately) by additions to the third stage, in which is represented Avalokiteśvara, standing on a lotus, with the figure of Amitābha in his crest, holding in his hands the lotus, the book, the rosary and the glass, and surrounded by flying *apsarās*. M. Finot¹ is now of the opinion that the Bayon may originally have been a Mahayāna Buddhist temple dedicated to the Bodhisattva Avalokiteśvara, the incarnation of mercy.

Leaving the Bayon, to the north-west of it is the Royal Terrace about 1,200 ft. in length and 13 ft. in height. It is probably the platform from which the aristocracy might have watched public spectacles in the amphitheatre below.² The reliefs on the front of the terrace are the most artistic in Kambuja. The elephants, nearly of life-size, are lifelike too.

Behind the terrace is the site of the palace now totally demolished. The only portion still standing is a pyramid-shaped temple Phimea-

¹ *Etudes Asiatiques*, t. i, pp. 246-247.

² According to the inscriptions the king himself seems to have taken part in the feats of prowess in the public arena.

nakas (Viman-okas—the celestial residence) in the courtyard of the palace. There was probably a wooden tower of magnificent design crowning the shrine which, according to an inscription, is a temple of Viṣṇu. Popular tradition however describes it as the royal bedchamber, where the Nāgi ancestress used to appear every night.

Further to the north is the terrace of the leper king. It is higher than the Royal Terrace and is of the shape of a cross. Kings, queens, nymphs, etc., are sculptured on the front. On the terrace is to be found the well known statue of the leper king (Sdach Komlong),—a nude figure with a fine moustache. Tradition says that the founder of Angkor Thom died of leprosy. Already in the 13th century Cheou Ta-Kouan, who came with the Chinese ambassador, had heard of the leper king. People in the neighbourhood still show, in a small valley to the north of the capital, the retreat where the king had withdrawn when afflicted with the dreadful malady, and where he was cremated.¹ However that may be, the name Yaśovarman was never adopted by any of his successors.² An old Khmer legend ascribes this tragic end of the king to the curse of a rīṣi. He must have died after a reign of 20 years, for the inscription of Phimeanakas, dated 910 A.D., mentions him as if he were recently dead.

¹ Brigandet, in his *Legend of the Burmese Buddha*, p. 11, relates an Indian tradition:—"There was a king of Benares who, being afflicted with leprosy, quitted his capital and retired into a forest to the north of his capital.

² Later research has brought to light a Yaśovarman II (c. 1165 A.D.).

CHAPTER VII

THE RISE OF BUDDHISM

Harṣavarman, the elder son of Yaśovarman, and Isānavarman II, the younger son, ascended the throne at Yaśodharapura (Angkor Thom) one after the other on their father's death. We do not know when the first ceased to rule and was succeeded by his second brother. Their posthumous names were Rudraloka and Paramarudraloka respectively, and their ācārya (the priest of the Royal God) was Kumārasvāmī, the nephew of Sīvāśrama. The inscription of Phimeanakas (Vimānokas), dated 832 ś.e. (910 A.D.), should probably be put early in the reign of Harṣavarman. It is a Vaiṣṇava inscription and in the second stanza¹ we get:—"I salute Viṣṇu, who is to be meditated upon, on whose breast rests Lakṣmî, and in whose arms the earth, and on the lotus springing from whose navel dwells for ever Brahma. . . ." Then we have:—"There was a king of kings, Śrî Yaśovarman, whose orders were borne on their heads by innumerable kings, and who was mighty as Indra or Upendra (Viṣṇu). . . . His glory, giving greater delight than the rays of the autumn moon, is sung even now by people in their games, on their beds, and in their travels. Of this king of kings there was a minister,

¹ I.S.C.C., p. 549.

comparable to the minister of Indra, of the name of Śrī Satyāśraya, versed in the horāśāstra (an astronomical work ascribed to a certain Satya). This (minister) had obtained, as reward for his fidelity to his lord, a vessel made of cocoanut-shell, a pitcher, a cup, a pearl, and prosperity with wealth as its girdle and the white umbrella as its smile. By him with faith has been erected here the (image) of the Lord Mādhava (Kṛṣṇa), with the title of Trailokyanātha (Lord of the three worlds), resplendent in his glory on this earth''.

Harṣavarman I and Išānavarman II

The inscription of Vat Chacret, the Khmer portion of which gives the date 834 ś.e., mentions the name of Harṣavarman.¹ "There was a king of kings. . . . named Śrī Harṣavarman, son of Śrī Yaśovarman; rendered happy by a new prosperity, he shone like Śrīnivāsa (Kṛṣṇa). This sovereign of Kambuja, whose qualities were sung by the whole world, has given to the Lord (the god) of Adrīvyādhapura (the town of the hunters of the mountain) six beautiful female² slaves for (service in the temple) every fortnight''.

The Sanskrit inscription of Vat Thipdei³ (Adhipati) contains the eulogy of the kings Yaśovarman, Harṣavarman and Išānavarman (II), and then mentions the pious foundations of Sikhāśiva, the minister of Išānavarman.

¹ I.S.C.C., p. 554.

² Cf. the devadāsīs of South Indian temples.

³ Aymonier, *Le Cambodge*, t. ii, p. 379.

The Khmer inscription of Phnom Preah Vihar¹ speaks of Śrī Vīralakṣmī, the queen of the king Sūryavarman I, as a princess of the royal line of Harṣavarman, who has gone to Rudraloka, and Iśānavarman, who had gone to Paramarudraloka. The inscription speaks of families "who kept the annals of the descendants of Kambu, and who preserved the annals describing the glory of the rulers of the earth from Śrutavarman (the semi-legendary founder of the Solar dynasty of Kambuja) to Sūryavarman I." The copies of these annals were apparently kept in the temples of Śrī Śikharīśvara and Śrī Vriddheśvara.

Another Khmer inscription of Tuol Pei,² dated 844 ś.e. (922 A.D.), gives the order of a king (whose name is not given but who must be Iśānavarman II) addressed to a noble Mratān Śrī Marendrārimathana—asking him to procure from Vap Cina (a Chinese gentleman?) slaves, gold, silver, etc., apparently for a temple.

Aymonier would assign to the sons of Yaśovarman the construction of the temple of Banteai Kedei, to the east of Angkor Thom, with a deep tank in front which has not yet dried up. The neighbouring temple of Ta Prom has also got the same features such as towers with the four sides shaped as human faces, concentric galleries, and a sanctuary of the form of a cross. Both seem

¹ *Ibid.*, p. 209.

² Aymonier, *Le Cambodge*, t. i. p. 448.

to be Buddhist shrines and may be ascribed to the same period.¹

Jayavarman IV

The next king was Jayavarman IV, the husband of Yaśovarman's sister. Perhaps he was an usurper as, during the reign of his nephew Isānavarman II, we find him as the adhipati (Viceroy) of Koh Ker, the place to which he (Jayavarman) removed the capital on ascending the throne in 850 *ś.e.* The Koh Ker inscription, which is dated 843 *ś.e.*, is badly damaged, but the third stanza² seems to indicate that Jayavarman was associated in royal powers conjointly with his predecessor (his nephew Isānavarman II).

The brief Sanskrit inscription of Prasat Neang Khman³ (the tower of the black lady) gives the date 850 *ś.e.* (928 A.D.) for the accession of Jayavarman IV. The Sdok Kak Thom inscription states⁴:—"The king Paramaśivapada (the posthumous name of Jayavarman IV) left the city of Yaśodharapura (Angkor Thom), and went to reign at Koh Ker (Chok Gargyar) and he took with him the Jagat ta Rāja (the Royal God). The members of the family (of the hereditary priest of the Royal God) served the divinity as before, and the venerable Isānamūrti, grand nephew of Sivāśrama, the high priest (*ācārya*), on account of

¹ Aymonier, *Histoire de l'Ancient Cambodge* (1920), pp. 108-09. Banteai Kedei and Ta Prom are both ascribed now to the reign of Jayavarman VII.

² Barth's note, p. 560, I.S.C.C.

³ Aymonier, *Le Cambodge*, t. i, p. 183.

⁴ Finot, *Notes d'Epigraphie*, B.E.F.E.O., t. xv, II, p. 90.

being the head of the family, established himself at Koh Ker."

Koh Ker

Why Angkor Thom was deserted we do not know. If the new king was really an usurper, he would perhaps prefer to rule at his old place, Koh Ker, of which he was the governor. Koh Ker is about 40 leagues north of Angkor and is situated in a wild barren country. The ruins of the new capital still show the usual large artificial lake and a principal temple among a dozen secondary temples. The city is not oriented as usual. What should have been the North-South axis is inclined to the West at an angle of 20° . Aymonier tries to explain this unusual feature by drawing attention to three huge monoliths, shaped into lingas, facing the ruins. These rocks were taken as natural lingas, a high shrine was built to shelter them, and the city was probably planned to face them.

On the lintel of the tower of the principal temple Viṣṇu is represented in his Nrisimha (man-lion) incarnation killing Hiranyakaśipu (the demon king). There is also the figure of Viṣṇu in relief on the pediment of the main gate of the temple. The fragments of a colossal statue (about 16 ft. in height), representing a king (perhaps Jayavarman IV), have also been found within the temple precincts. Traces of wooden statues of the Buddha have also been discovered.¹

¹ Aymonier, *Le Cambodge*, t. i, p. 397 *et seq.*

Thirty-five Khmer inscriptions, badly damaged, have been found on a petty monument north-east of the great tank. These, as far as they can be deciphered, contain interminable lists of slaves dedicated to temples. "Tai (female servant), tai rat, tai pau, si (male servant), si rat, si pau" . . . thus goes on the list (rat and pau mean two classes of servants), and there are about 4,000 such entries.

Harṣavarman II

The inscription of Prasat Pra Dak mentions Jayavarman IV as the "redoubtable opponent of the hostile kings such as the ruler of Champa." He was succeeded by his younger son Harṣavarman II in 864 *ś.e.* (942 A.D.) according to the inscription of Kedei Char.¹ The noble Kavindrārimathana, who, as we shall see, plays an important rôle in the next reign, is already mentioned in this inscription. The new ruler also resided at Koh Ker. He is mentioned by his posthumous name of Brahmaloka in the Khmer inscription of Rolom Tim² in connection with a law-suit:—"In the time of the king, who has gone to Brahmaloka, a certain person, Vap Rau, had borrowed a buffalo from Sten (Brahman?) of Vnam Śren (a temple?). In order to be exempted from the royal corvée he gave the buffalo to Vap Nos—the head of the collectors of the paddy tax. In exchange for the

¹ *Ibid.*, p. 372.

² Aymonier, *Le Cambodge*, t. i, pp. 246-247.

buffalo, Vap Rau gave a slave, the tai Kan Hyan (the "shell") to Sten of Vnam Sren, who dedicated her to service in the temple of Śivapattan. In a short time this woman took to flight. Then Sten asked Vap Rau to replace her. At first he consented and promised to give the tai Kampit (the 'knife') to replace Kan Hyan in the service of the temple. But afterwards he refused to hand her over to Sten. He was tried and found guilty. The tai Kampit was handed over to Sten, who employed her in the service of the god. Judge—the Kamsten An Śri Bhupativarman; Assistants—the Lon Pitrānandana, the Lon I, the Lon Anandana, the Lon Panditācārya; witnesses—the Mratan Śri Dharanīndrapakalpa, the Sten An—the 'usher' of the sacred court of Justice."

Harṣavarman II reigned only two years and was succeeded by his elder brother Rājendravarman in 866 ś.e. (944 A.D.).¹ The old Khmer story of Prince Baksei (Skt. pakṣi bird) Chan Krang (whom the bird covered) is supposed by Aymonier² to refer to this prince. According to the story, he had to fly from the wrath of his brother, the king, whom, according to a prophecy, he was to replace. He had to hide himself in a rock behind the temple of Phnom Baset. It was probably after a bloody fratricidal struggle that Rājendravarman ascended the throne, and in order to get away from a place associated with his

¹ See Genealogy Appendix I (p. 288 g).

² Le Cambodge, t. i, p. 219.

brother, he abandoned Koh Ker and returned to Yaśodharapura (Angkor Thom).

Rājendravarman returns to Angkor

The record of the high priests (the Sdok Kak Thom inscription) states:—"Then H. M. Śivaloka (the posthumous name of Rājendravarman) went to reign in the city of Yaśodharapura and took with him the Royal God. The members of the family (of the High Priests) served the deity as before. The Sten an Atmaśiva, as the head of the family, was the priest of the Royal God and ācāryahoma."

Before we proceed to the long Sanscrit inscriptions of this reign, we may as well examine some of the Khmer inscriptions, which, though of a humbler character, discuss rights of property, law suits, etc. Several inscriptions of Rājendravarman record royal decisions regarding the proper boundaries of estates belonging to temples or private individuals. The (Khmer) inscription of Neak Ta Charek¹ is a copy of a judgment of a law court:—"In 884 ś.e. (962 A.D.) a royal order from His Majesty commanded (the court), to go and try the case of the Mratan (a title of nobility) Kurun Virabhaktigarjita, lord of the territory of Virapura, who had sent (some of his followers) to destroy the field boundaries, and to reap the rice harvest of the plot of land belonging to Vāp (father) Nāc. Now the Mratan Śri Virendravarman and the

¹ Le Cambodge, t. i, pp. 384-5.

Mratan Nripendrārimathana had previously purchased the land from Vāp Nāc, and had respectfully asked from His Majesty a royal order of donation, together with the fixing of boundaries, in favour of Vāp Cū and his family—(sole proprietors) in the future. It was of this plot of land, given by royal sanction that the Mratan Kurun has destroyed the boundaries and reaped the rice harvest. The case being tried, the Mratan Kurun was found guilty, and it was discovered that he had done this at the instigation of Vāp Amrita. Therefore the tribunal has sentenced the Mratan Kurun to a fine of 10¹...of gold. Vāp Śri, his younger brother, who ordered the reaping of the rice harvest, has been condemned to be flogged 102 times on the back. Vāp Amrita is also to be flogged the same number of times. The land is to be restored to Vāp Cū and his family. The boundaries are fixed to the east, west, north and south.” Another inscription (Trepeang Sambot²) tells us of a petition of some Brahmans to Rājendra-varman, in the year of his accession, reminding His Majesty that the slaves, elephants, cows, etc. (attached to a certain temple) constituted an old royal gift in the past. The royal answer to the petition was a royal order to two Kamsten (princes or ministers) that they should maintain the inviolability of the sacred property, setting aside all claims, judicial or otherwise, and preventing alienation.

¹ The word is missing here.

² Aymonier, *Le Cambodge*, t. i, pp. 165-6.

The Sanskrit inscription of Baksei Cham-kron,¹ as we have already seen in Chapter II, gives a long genealogy going back several centuries. It is dated 869 ś.e., and commemorates the consecration of a golden Parameśvara. After the invocation to Śiva, Viṣṇu, Brahmā, Śiva-Viṣṇu (Hari-Hara), Śiva-Devī, Devī, Vāgīśvarī (Sarasvati), Gangā, and Lakṣmi, there is an invocation to Kambu Svayambhuva and his wife the apsarā Merā, the mythical ancestors of the Kambujas. Gauri is invoked when, with beads of perspiration on her limbs, she shuts her eyes with fear at the time when Śiva's wrath burns the god of love. Vāgīśvarī (the goddess of learning) is addressed as rising from the lake of the heart (Mānasa Sarovara) of sages. The Ganges is described as falling from heaven, glistening, with myriads of stars flashing on the crests of her waves. The reference to Kambu and Merā have already been discussed.

Besides its valuable genealogy the inscription is also interesting from the standpoint of archaeology. The immediate ancestors of Rājendravarman (beginning with Indravarman) are each honoured with a panegyric, in which the pious foundations of each are mentioned thus confirming what we know from other sources.

The King's Buddhist Minister

The inscription of Bat Cuni,² which belongs also to this reign, is not half-heartedly Buddhist

1 Ed. by M. Coedès, Journ. Asiatique, May-June, 1909.

2 Ed. by M. Coedès, Journ. Asiatique, September-October, 1908.

as the Tap Prenam inscription of Yaśovarman. It does not begin with an invocation to Śiva, as the other, but, though quite orthodox in tone, it could not afford to ignore, as we shall see, the sister religion which was still dominant. It really consists of three different Sanskrit inscriptions, each written by a different poet, whose names have been recorded (which is quite an unusual feature). The theme however of the three inscriptions is the same. After the invocation to Buddha and other Buddhist divinities, there is an eulogy of the king and a mention of the buildings constructed by him. Then follows the eulogy of his Buddhist minister Kavīndrārimathana and an enumeration of his works of piety.

The first inscription of Bat Cum is the composition of Indrapandita:—"May (the Buddha)¹ be triumphant, he who has devoted himself to the good of others and has acquired omniscience and the peace supreme and blissful. Victory to Lokeśvara (Avalokiteśvara), born for the good of the world, he who has shown the four noble truths and, establishing the Dharma on a very firm footing, has lent it the lustre of his four arms. The invincible Vajrapāṇi, who has vanquished the hostile demon, and wields the flaming thunderbolt, and is skilled in destroying the heap of obstacles raised by the stream of sins committed by the proud Dānavas and Kali. . . . There was a king of the lunar race, whose footstool

¹ The first stanza is partially effaced.

shone with star-like gems culled from all the mines of the world, the king Śrī Rājendravarman (crowned) in 866 ś.e., from whose body gleamed radiance. . . .¹ He restored the city of Yaśodhara-pura, which had remained empty for a long time, and made it, as Kuśa did for Ayodhyā, superb like Indra's abode on this earth with houses decked with gold and towers adorned with gems. On the mount erected by him, like the peak of Meru, in the middle of the Yaśodhara lake covered with palaces and houses adorned with gems, he consecrated a Virinca (Brahmā), a Devi, an Iśa (Śiva), a Śārṅgī (Viṣṇu), and a Śivalinga. This king had a servant, wise, pious, and a great favourite of his, who bore the significant name of Kavīindrārimate-thana (he who crushes the enemies of the king of the wise). This (servant), who showed no pride on account of the success of his policy, prided himself on the distinctions which he had obtained from the king, such as a belt, a palanquin, a vessel of cocoanut shell, ear-rings, etc. He was the foremost of those distinguished for piety, on account of his own piety, the best of artists, on account of skill in art, the richest among the rich, on account of his wealth, the wisest among the intelligent, on account of his knowledge of human (mind). In 875 ś.e. this wise and eminent Buddhist set up here with devotion a great image of Buddha, a Divyadevi (Prajñāpāramitā), together with a Vajrapāṇi, in the midst of a great many palaces

1 Stanza xiii, p. 227.

and houses—as if in his own excellent heart. In 868 ś.e. he erected at Jayantadeśa a statue of Jina (the Buddha), in 872 ś.e. at Kutisvara a Lokanātha and two Devis. With the exception of the excellent Brahman, the Hotā, no one else should bathe here, in the pure transparent water coming down from the sacred peak of Mount Mahendra (which is collected) in the auspicious trench here, which though small in size confers great merit.” Then follows an injunction that elephants should not be allowed even to approach this holy place lest they should crush the embankment. In the last couplet we have :—“The meritorious work of others should be preserved as well as the meritorious work of one’s own.” Then follows a Khmer sentence that the Mratan Śri Indrapandita has written these lines.

The first stanza of the second inscription¹ is specially interesting as the poet Rāmabhāgavata gives here a definition of Buddhism which he knows is something new and orthodox :—“Let the Buddha give you the Bodhi, by Whom has been taught well the philosophy denying the existence of the individual soul and teaching the cult of the universal soul though (the two teachings seem to be) contradictory.” The third stanza is addressed to Prajñāpāramitā :—“ May Prajñāpāramitā preserve you from sin, O excellent people, she who, like the full moon, represents the fulness

¹ Journ. Asiat., Sept. Oct., 1908, p. 280.

of the omniscience of the Buddha, pure as the rays of the moon." The 21st stanza refers to the king's victorious campaign in Champa:—"His glory extends to all directions flaming like the Last Conflagration and burning the hostile kingdoms like Champa." A contemporary Champa inscription mentions that the golden statue of the Devi of Po Nagar was taken away by "the greedy Kambujas". The 30th stanza refers to the fervent belief of the minister in Buddhism:—"He who acquired the knowledge (attained only) by Yogis by realising the identity of his own with the divine nature of the Buddha."

The third inscription thus addresses the Buddha:—"May the Buddha reign who has destroyed Māra (Evil) by the asceticism of Samādhi. Having obtained the imperishable kingdom—the Bodhi (wisdom)—the supreme sovereign rejoices in the splendid palace of Nirvāna." The 33rd stanza (p. 251) states:—"Having no other longing but the Dharma of the Buddha, he (the minister) was the first among the Buddhists; nevertheless he was bound in devotion to this King—the Supreme Lord (or Śiva)."

To Rājendravarman's reign should also be ascribed the inscription of Prāsāt Khnā (Coëdes, *Etudes Cambodgiennes*, B.E.F.E.O., XI), which corroborates the tradition which still names as libraries the small buildings generally located to the east of a shrine. Found in such a place this inscription states that this library (*pustakāśrama*) was built by Hiranyaruci.

M. Georges Maspero, in his 'Le Géographie Politique de L'Indo-Chine aux environs de 960 A.D.' states, on the authority of the chronicle of Yonaka, that the principalities of Sukhodaya, Haribhunjaya, Suvarnagrāma (all the three were in North Siam), and Alāvirāṣṭra (which lay between Siam and Yunnan) were vassal states of Kambuja at this period. This expansion towards the north-west is stated to have begun in the 9th century.¹

Jayavarman V

Rājendravarman was succeeded by his son Jayavarman V in 890 ś.e. (968 A.D.).² The inscription of Prea Eynkosey,³ dated 890 ś.e., mentions both him and his father. The invocation is striking:—"The One (God) spreading Himself in fire, wind, and the sun, and united (again) in the sweet sound of the letters of the Udgitha (OM) (may He protect you)." Then there is a reference to a prince of Aninditapura, of the race of Kaundinya (the lunar race), who was a predecessor of Rājendravarman. "This king (Rājendravarman) had a son, who, having established the castes and the āśramas (the four stages of a Brahman's life) on a sound footing, delighted the Lord." His name (*i.e.*, of the son of King Rājendravarman) is given in the

¹ Etudes Asiatiques, 1925, t. ii, p. 79 and *seq.*

² A later discovery is an inscription of the reign of Rājendravarman, a very long inscription at Pre Rup, which contains four references to Kālidasa's Raghuvamśa (stanzas CLXIV, CXCIX, CCXI, CCXXII). Inscriptions du Cambodge, ed. by G. Coëdès, Vol. I, E.F.E.O., 1937.

³ I.S.C.C., p. 84 *et seq.*

next stanza, which has been badly damaged, as Jayavarmadeva. "When he (Jayavarman) marches (with his army), the earth with its mountains is disturbed, by the trampling of his troops, like a sea by a tempest.....With the agreeably mixed sounds of the drum beaten dexterously and the clashing of the copper cymbals, with karadis, timilas, vinās, venus (flute), bells and mridangas, with puravas, panavas (a kind of drum), bheris, kāhalas, and innumerable conches, he struck terror into the heart of the enemy." The 19th stanza (B) gives:—"He (*i.e.*, King Jayavarman) is repeatedly saluted by Brahmans famed for their heroism, of fine tastes, who have dissipated the darkness of sin, who are the essence of the knowledge of the Vedāntas, who are devoted to the path laid down by the Smritis, free from passion, without avarice, living examples of the eight perfections (or members) of the Yoga, who have regulated their lives by the path of the sun, who are always drenched in the nectar of meditation, and who are versed in the Vedas and Vedāngas." In the 21st and the following stanzas we have:—"The younger sister of this (king), of far-spread renown, the daughter of King Rājendravarman, Indralakṣmī, the wife of the illustrious Brahman, has erected lovingly the image of her own mother in the year 890 *ś.e.* The son-in-law of the ruler of the earth, named Rājendravarman,...the brother-in-law of king Sri Jayavarman—the deva Bhatta Divākara, having set up in the Madhuvana three divinities, consecrated them to Bhadresvara. Being provided

with a carriage of gold and other precious objects, glittering with wonderful ornaments and jewels, presented with abundant land, silver, copper, gold, cattle, slaves, female slaves, buffaloes, horses and elephants,—and having made Bhadresvara the sole (possessor) of all those sources of enjoyment, the deva (Divākara) himself ordered six khārikās of rice to be given yearly for food to those who came to this place.” In the 28th stanza is given the birthplace of the Brahman Divākara:—“There, where the lovely Kālīndī¹ (flows), where the (land) echoes with the mantras of Ric, Yajus, and Sām repeated at each savana (tri-sandhyā) by 36,000 Brahmans, there—where Kṛiṣṇa, who trampled on the black snake, the destroyer of the Daityas, played in his childhood—there was born this deva, the Bhatta called Divākara.” So the son-in-law of the king of Kambuja was a Brahman from Brindāvan in North India, and thus the name Madhuvana, which he gave to his āśrama in Kambuja, was no doubt a reminiscence of the banks of the Jumna in the mother country.

Another Buddhist Minister

The inscription of Srey (Śri) Santhor,² belonging to this reign, is Buddhist, and reveals the rapidly rising importance of Buddhism in the state at this period. Kirtīpandita, the minister of

¹ The Yamuna (Jumna).

² Revue Archeologique, 1883, pp. 182-192. “Une inscription Buddhique du Cambodge” by Senart.

Jayavarman V, had caused it to be engraved. Stanzas 51 to 100 contain the instructions of the king, promulgated by the minister, in support of the moral teaching and the doctrines of Buddhism. The invocation is to the three Kāyas (Dharma Kāya, Sambhoga Kāya and Nirmāna Kāya) of Mahāyāna Buddhism:—"I salute the Dharma Kāya (the body of the law) which, disengaged from the material (world), like the moon freed from eclipse, shining in pure hearts as the moon glitters in clear waters, invests everything with its radiance like the moon. Bow down to the Sambhoga Kāya (the body of bliss), which is for the body of the law as is the sun's orb for the sun, indispensable to the Buddhas for manifesting (to the world) truth in all its variety. I prostrate myself before the Nirmāna Kāya—the palpable body of the auspicious Buddhas, which gives to the earth all that it desires—the tree which fulfils all desires—(itself) free from all desire."

Then Kirtipandita's zeal in restoring the sacred books is referred to:—"He lighted again the torch of the true law, the Śāstra Madhyavibhāga and others, which the sins of the world had extinguished. He brought from foreign lands a large number of books on philosophy and treatises like the commentary of the Tattvasaṃgraha so that their study might spread."

Buddhist Literature from North India

Tattvasaṃgraha is known, says M. Senart, as one of the principal works of the mystic sect. The

Madhyavibhāga Śāstra is supposed to be the work either of Vasuvandhu or of his brother Asanga. This confirms the tradition recorded by Tārānātha, the Tibetan author of the history of Buddhism, that the disciples of Vasuvandhu had carried the Mahāyāna doctrines to Koki (*i.e.*, Indo-China).¹

Our inscription goes on:—"Thanks to the efforts of Kirtīpandita, the law of Buddha reappeared out of the darkness as in the autumn the moon comes out again freed from the clouds of the rainy season. In his person, the pure doctrines of emptiness and of subjectivity, eclipsed by the might of false teachings, appeared again like the sun bringing back the light."

All interference with Śaivism is however avoided. The purohita (the Brahman High Priest of the Royal God) should be versed in Buddhist learning and rites. He should bathe on the days of festivals the image of the Buddha and should recite Buddhist prayers.

Side by side with the Bhikṣus we find Panditas mentioned and "sacrificers". We wonder what sort of sacrifices (*yajñas*) are meant, for Vedic sacrifices with killing of animals were repugnant to Buddhism.

So here we find Jayavarman V in the rôle of Aśoka attempting to propagate the moral teachings of Buddha by royal instructions intended for the public.

¹ By the by, Tārānātha mentions that in the 8th century Buddhism was so flourishing in Indo-China that many people came there from Madhya-deśa.

The inscription of Phnom Banteai Neang¹ (partly Sanskrit, partly Khmer) is engraved round a small bas-relief representing the seated Buddha. It deals with the consecration of a statue of the "Mother of the Buddhas" (Prajñāpāramitā) by Tribhuvanavajra in 907 *ś.e.* (985 A.D.), and mentions also the erection of an image of Jagadīśvara by the same person, and an image of Lokeśvara by his brother-in-law Somavajra.

Kern² has translated this inscription and commented on it:—"Success! Welfare! Homage to the Supreme Truth! Which is like the void sky, which, for delivering the three worlds, has assumed the Dharma Kāya (the body of the law), the Sambhoga Kāya (the body of bliss), and the Nirmāṇa Kāya (the body of transformation by which the Buddhas can appear everywhere to proclaim the truth). Lokeśvara, he who bears on his crest Jina Amitābha, shines (with a radiance without limit)—whereas the light of the sun and the moon are but limited. Homage to thee, Bhagavati, named Prajñāpāramitā, in whom those who have become Buddhas have attained omniscience."

The Sanskrit inscription of Lovek,³ which deals with the pious foundations of a priestly matriarchal family with the curious name of Saptā-deva-kula, states in its 24th stanza that

¹ Aymonier, *Le Cambodge*, t. ii, p. 306 *et seq.*

² *Verslagen en Mededeelingen de l'Academie d'Amsterdam*, IV; III, 1899.

³ I.S.C.C., p. 129.

“Prāna (one of the wives of the King Rājendrarvarman and who belonged to this matriarchal family) distinguished by her lineage, her conduct and her talents, was made, on the death of Rājendravarman, the head of the writers (the chief secretary?) of the inner (palace) (or the head of the private secretaries) of Jayavarman.”² Rémusat in his *Nouveau Melanges Asiatiques* quotes Chinese chronicles to the effect that ladies held important posts at the Kambuja court including that of a judge. “The offices are held mostly by the members of the royal family, and when male members are not to be found females are chosen to hold the posts” (Rémusat, *Nouv. Mel. As.*, I, p. 109). Their ability in astrology is also praised by the Chinese writers.

Hema-Śringa-Giri

Among the buildings attributed to Jayavarman V the “Tower of the Golden Horn”, at present known as Baphuon,¹ is the most noteworthy. The Sanscrit inscription of Prea Kev² gives the interesting information, in the stanzas 6 and 7, that the muni Śivāśraya, eloquent, faithful to his vows, was in this temple of the tower of the golden horn (Hema-śringa-giri) made by King Jayavarman the censor of good and bad qualities for the sound development of the worship of the gods. We have

¹ Now identified with Ta Kev in Angkor Thom west of the Eastern Baray just outside the north-eastern angle of Angkor Thom. Cœdès, *Etats Hindouises d'Extreme Orient*, pp. 149-50.

² I.S.C.C., p. 106.

already seen Jayavarman V issuing instructions to the public on the moral teachings of the Buddha. Here the office of Censor is conferred on a Brahman priest. He seems to be following the example of Aśoka.

Baphuon¹, to the north of the Bayon, is inferior in size only to the two largest pyramids of Egypt. Each of its sides is about 400 feet in length and the structure rises in three terraces one above the other, each terrace being surrounded by a gallery. Fine bas-reliefs, representing scenes from the Rāmāyana, etc., are to be found on the walls of the highest gallery. Among the Rāma reliefs may be mentioned the interview of Rāma and Lakṣmana with the monkey-king Sugrīva, the duel between Sugrīva and Bāli, the ten-headed Rāvana, on a chariot drawn by lions, facing Rāma who is carried by Hanumān, the ordeal of Sitā, and Rāma enthroned. There are also scenes from the life of Kṛṣṇa, the grief of his parents at the destruction of their offspring by his uncle, his lifting up of Mount Govardhana to shelter the shepherds, etc.

The high tower which surmounted this shrine has now disappeared. Cheou Ta-kouan refers to it as the tower of copper, to the north of the tower of gold and higher than the latter, of which the view was very impressive.

¹ Baphuon (Vrah Bhuvana) is now attributed to the reign of Udayādityavarman II (middle of the 11th century) the last monarch mentioned in the Sdok Kak Thom inscription. (See Appendix I, p. 288 b). What was known as Baphuon before 1926 is now identified with Ta Kev just outside the north-east angle of Angkor city.

Jayavarman V also made additions to the palace which henceforth receives the name of Jayendranagarī.¹

Udayādityavarman I

Jayavarman V (whose posthumous name was Paramaviraloka) was succeeded in 923 ś.e. (1001 A.D.) by his nephew Udayādityavarman I. The credit of discovering this king belongs to M. Cœdès, who edited the inscription of Prāsāt Khnā,² in which is found a passage :—"There was in 923 (ś.e.) in the royal dynasty of Kambuja a king of kings, foremost in action, Udayādityavarman, who with his arrows had vanquished a host of enemies up to the sea-coast." We also learn that his maternal aunt was the queen of Jayavarman V and that his maternal uncle was a general of that king. The object of this inscription was the consecration of an image of Viṣṇu by an elder brother of the new king.

Suryavarman I—A Buddhist King

He however reigned only for a year, for in 924 ś.e. (1002 A.D.) we find Suryavarman on the Kambuja throne. The last king was deposed and

¹ Banteay Srei the ('gorgeous monument'), one of the loveliest temples of the Angkor region, is now known as the work of Jayavarman V. Its date was long a difficult problem. Its decorative work is remarkable. Graceful images of Śiva and Umā are found in this temple.

² Etudes Cambodgiennes, B.E.F.E.O., t. xi, pp. 391-406.

probably lost his life in the struggle. The inscription of Prah Khan, which has been re-edited by M. Finot,¹ states :—"Shaking the eight directions and the earth bent down under his dancing feet, causing Indra to wander about lamenting (his fate) by the (whirl-wind) created by his (revolving) arms which throws down the celestial palaces,... may the dance of the moon-crested god, the delight of the gods and of those dear to him, be propitious. Homage to Buddha, in whom alone the word omniscient has found its real meaning, and whose words alone are found logically true. I salute the feet of my guru, which are like two boats for (traversing) the tantras of the pāramis, and whose knowledge has sprung from the favour of the three-eyed god. There was (a king) Śrī Suryavarman... born of the solar race whose reign (commenced) in 924 ś.e. His feet are the Bhāṣyas (of the grammarian Pātaṅjali), his hands are the Kāvyaś, his (six) organs of sense are the six systems of philosophy, the dharmaśāstras are his head. . .His valour is to be judged from this that this sage muni has won in battle the kingdom from a king who was surrounded by other princes." The last line is evidently an allusion to his victory over Udayādityavarman.

During the first three years of his reign this monarch bore the name of Jayaviravarman. He claimed descent from Indravarman (the father of

¹ B.E.F.E.O., t. iv, p. 674.

Yaśovarman¹) and his queen Viralakṣmi was also related to the sons of Yaśovarman.

On the pillars of a portico near Phimeanakas, among the ruins of the palace, are engraved eight inscriptions containing the names of the administrators of the 'sroks' (or districts of the kingdom) who swore the oath of allegiance to Suryavarman. The eight inscriptions begin with the same text (in Khmer), which gives the oath, and then follows lists of names which in each inscription occupy about 30 lines. About 4,000 names can still be counted. Before each name there is generally the title Mrātān (governor) and then the name of the srok is given—*e.g.*, the Mrātān Khlon Śri Ranakeśari of Nāgapura.

The oath of allegiance is as follows²:—" In 933 ś.e., the 9th of the waxing moon of Bhādra (August-September), Sunday. Here is the oath which we, belonging to the body of tamvrāc (licitor) of the first, second, third, and fourth categories, swear all of us without exception, cutting our hands, and offering our lives and grateful and stainless devotion to H. M. Śri Suryavarmanadeva, who has been in complete enjoyment of the sovereignty since 924 ś.e., in the presence of the sacred fire, the holy jewel, the Brahmans, and the ācāryas. We shall not honour any other king, we shall never be hostile (to our king), we shall not be the accomplices of any enemy, and we shall not seek to injure him (our

¹ I.S.C.C., p. 104, stanza 10.

² Coedès, *Etudes Cambodgiennes*, B.E.F.E.O., t. xiii.

king) in any way. We pledge ourselves to perform all actions which are the fruit of our grateful devotion towards His Majesty. If there is war, we pledge ourselves to fight faithfully in his cause without valuing our lives. We shall not fly from the battlefield. If we die a sudden death, not in war, or (even) if we commit suicide, may we obtain the reward due to persons devoted to their lord. As our lives are dedicated to the service of His Majesty up to the day of our death, we shall faithfully do our duty to the king, whatever may be the time and circumstances of our death. If there is any affair, for which His Majesty orders us to go abroad, to learn everything about it, we shall seek to know it in detail. If all of us, who are here in person, do not stick to this oath of allegiance to His Majesty, may he reign long yet, we ask that he may inflict punishments of all sorts on us. If we hide ourselves, to escape carrying out the oath, may we be reborn in the thirty-two hells as long as there is the sun and moon. If we carry out loyally our promise, may His Majesty give orders for the upkeep of the pious foundations of our country, and for the maintenance of our families, as we are the devoted followers of our lord H. M. Śri Suryavarmanadeva, who has been in complete possession of the sacred royalty since 924 *s.e.*, and may we obtain the reward due to faithful servants in this world and in the next."

M. Coedès remarks that the similarity between this oath of allegiance and the pledge which the officials at the present time take at

Phnom Pen is striking. After nearly a thousand years almost the same words are used. The two formulae differ only by the substitution of Buddhist terms for Brahmanical.

King Suryavarman was himself a Buddhist as his posthumous name *Nirvānapada* clearly indicates. The inscription of Lophuri¹ (Lavapuri in Siam), dated 944 *ś.e.* (1022 A.D.), gives us the royal edict issued by the king for the regulation of the monasteries. In all holy places, temples, monasteries, and hermitages, the ascetics, the *sthaviras* (Hinayāna monks?), and the *Mahāyāna* *bhikṣus* should offer to the king the merits of their piety. People, who disturb the prayers or the sacred duties of the pious, should be handed over to tribunals which will try and punish them. But though a Buddhist he did not fail in constructing numerous temples consecrated to Śiva and Viṣṇu. He is also credited with having established the division of castes, for it was through him that the Brahman *Śivācārya* "on account of his excellent faith received the great honour of being placed at the head of his caste."²

The inscription of Tuol Prāsāt³ (Sanskrit and Khmer) records a legal judgment. "In 925 *ś.e.* H. M. Jayaviravarman (Suryavarman I) being in (the palace of) the four gates of Jayendranagarī, the lord Śri Prithivīndra-pandita, whose office was to punish and to reward (*i.e.*, the Chief Justice),

¹ Aymonier, *Le Cambodge*, t. ii, p. 81.

² *Inscr. of Prea Kev*, I.S.C.C., p. 106, st. 8.

³ Aymonier, *op. cit.*, t. i., p. 379.

and the judges of the royal court of justice, prostrating themselves before the king, respectfully read to him the Sanscrit stanzas relating to the origin and the situation of (the property consisting of) the fields and the forests of Vāp Sah—the keeper of the sacred registers. Other persons had claimed the land. But the affair was closed by an order of donation of H. M. Jayaviravarman which His Majesty ordered to be engraved on this stone—the royal pleasure having, after a favourable judgment, attributed to Vāp Sah all the land in dispute.” Then follow the names of those who assisted at this royal court of justice—among whom we find the Chief Justice (whose name we have already seen), the head of the army and of the royal magazines, whose name was Parākramavīra, etc.

The inscription of Prea Kev ¹ tells us about the guru of Suryavarman (Stanza 6, p. 104) Yogīśvarapandita, who constructed the pancaśūla (five spires) on the Hemagiri shrine. In stanza 10 is stated that Suryavarman ascended the throne in 924 *ś.e.* and shone like the sun in the firmament of the family of Indravarman. Stanzas 12 and 13 tell us :—“In the city of Yaśodharapura, in the brilliant palace of the four gates, glittering with gems, gold and silver, Yogīśvarapandita (the royal guru) was constantly honoured by the king. There by the guru of the king, the chief ministers, by the principal persons of the court, by the Brahmans, with folded hands, with hymns of praise, and with the

¹ I.S.C.C., p. 104.

holy fire was *Īśa* honoured.” This refers to the consecration ceremony of the image of *Yogīśvara*. What is more interesting is (stanzas 2 and 3, p. 103) that *Yogīśvarapandita* was descended from *Bhās-svaminī*, the daughter of a Brahman, who became the queen of *Parameśvara* (*Jayavarman II*). So in *Kambuja* not only a Brahman could marry a *Kṣatriya* princess, but a Brahman maiden could also be married to a *Kṣatriya* prince. Again, in stanzas 16 to 19 (p. 107), we find *Sivavindu*, the grandson of *Śivācārya*, the censor of morals during the reign of *Jayavarman V*, obtaining from King *Suryavarman* the present of a palanquin adorned with a winged dragon (which probably shows Chinese influence) and the charge of the inspection of good and bad qualities in the tower of the golden horn. As his grandfather had received the same post, at the same place, probably in this tower the high officials received their investiture.

In the inscription of *Lovek*,¹ which commemorates the pious works of the matriarchal family with the curious name of *Saptadevakula*, there is an eulogy (stanzas 6 to 9, p. 130) of *Suryavarman*:—“Oh! how, well versed in the *Atharva* (*veda*), his soul devoted to yoga, he bound the loyal world to himself by seven-fold threads (or by his sacrifices) ! Learned in the teachings of *Pāṇini*, and (at the same time) most excellent, he knew to cast away the chief meaning in a word used

¹ I.S.C.C., p. 128.

metaphorically (or he did not care for the caste of a person who did good to others).'' In the next stanzas we are introduced to one Kavīśvara (of the Saptadevakula), whose learning was his sole wealth, and who was appointed by Suryavarman to be the priest of Śambhu on Suryaparvata. His knowledge of grammar is emphasised, and he is compared with Patanjali with his 1,000 mouths (as an incarnation of Śeṣa-nāga¹). We should note that grammar means in these inscriptions the Sanskrit language and hence is the great importance attached to it. He is also supposed to be equal in logic to Kaṇāda (the atomist philosopher of India) himself (stanza 16, p. 131).

The record of the High Priests (the Sdok Kak Thom inscr.) gives us a curious bit of information. ''During the reign of H. M. Nirvānapada (Suryavarman) the members of the family (of the High Priests) served the Royal God as before. The Sten ān Sadāśiva was the purohita of the Jagat ta Rāja (the Deva-rāja or Royal God) being the head of the family. H. M. Nirvānapada made him come out of his ascetic life in order to give him as wife the sister of his principal queen Viralakṣmi. He (the king) conferred on him the titles of Kamsten Śri Jayendrapandita, the royal priest, the chief of the works (Khlon Karmmānta) of the first class.'' Some passages of this inscription refer to the holy shrines being desecrated by rebels which were restored by the high priest. It appears as if the

¹ This legend is referred to in the book on Pātaṇjali by Rāmabhadra Dikṣita.

Brahmans were getting rather unpopular, perhaps on account of the forced labour demanded for them from the neighbouring areas.

The inscription of Prah Khan (a splendid ruined temple, thirty leagues to the east of Angkor, and probably Buddhist) tells us (Kern's translation ¹) that Suryavarman, the protector of learning, had founded a college, the interior of which was devoted to the cult of truth and goodness, and the exterior to the cult of beauty.

Suryavarman, the first Buddhist king on the Kambuja throne, lived in the memory of the people, for by a strange anachronism his name heads the list of the kings in the first chapters (which are of very doubtful authenticity) of the modern chronicle of Cambodia which begins with the period 1340 A.D.

Udayādityavarman II

He was succeeded by Udayādityavarman II, probably his son, in 971 *ś.e.*² (1049 A.D.). In the inscription of Lovek (stanzas 20 to 25)³ there is a *praśasti* of this king:—"Afterwards Udayādityavarman, the lord of the earth, with his radiant glory, was born in this race of kings like the moon in the sea of milk. He excelled in captivating ladies by his personal charms, warriors by his valour, the wise by his virtues, the people by his prowess, and the Brahmans by his gifts. Endowed

¹ Aymonier, *Le Cambodge*, t. i, p. 489.

² *Inscr. of Preah Vihear*, Aymonier, t. ii, p. 214.

³ *I.S.C.C.*, p. 181.

with an unique collection of good qualities, (this prince), on Suryavarman's departure for heaven, was crowned the lord of the universe by his ministers. Seeing that in the middle of Jambudvīpa there was a golden mountain—to rival it he had a mount of gold in his capital.¹ On the top of this golden mount, in a resplendent golden shrine, he consecrated a Śivalinga which was bathed regularly. By this king the wise Śankarapandita. . . was appointed as guru."

The king had also another guru. The record of the High Priests, the inscription of Sdok Kak Thom, thus² refers to this reign (the last reign mentioned in this inscription which covers the period 724 s.e. to 974 s.e. (802 to 1052 A.D.):—"During the reign of H. M. Śri Udayādityavarman-deva the members of the family served the Royal God as before. The Kamraten an Śri Jayendrapandita was the guru of the king and bore the title of Vrah Kamraten an Śri Jayendravarman. The king learnt from him all the sciences: astronomy and mathematics, grammar, the Dharmaśāstras, and all the other śāstras. He celebrated also the consecrations (dikṣā), commencing with the bhuvanādhva (the word ādhva is a technical term in the Śaiva Siddhāntas meaning stages of evolution in Śaiva mysticism) and the brahmajñāna, and he performed the mahotsavapujā according to Vrah Guhya (the great secret). The king on the other hand gave magnificent presents such as

¹ This was the Baphuon.

² Notes d'Épigraphie, B.E.F.E.O., t. xv, No. 2, 98.

crowns, ear-rings, bracelets, and other ornaments, 200 elephants, and a thousand slaves to his preceptor, and conferred on him the highest title of Dhuli Jeng (the dust of the feet).

General Sangrāma

The reign of this king seems to have been a troubled one. Three serious revolts were quelled by the general Sangrāma (War). The inscription of Prea Ngouk¹ gives us a stirring account of these military operations in the epic style. The first 55 lines have been badly damaged. This portion dealt with the genealogy of the general which, as far as can be made out, seems to be matriarchal. It is also connected with the royal dynasty. Jayavarman II, Indravarman, Yaśovarman, Harṣavarman I, Jayavarman IV, and Suryavarman are mentioned in this portion of the inscription, but we cannot make out what was their connection with the family. A Brahman lady of the name of Ambujanetrā (the lotus-eyed) seems to have been the ancestress of the family. At last in the 5th stanza (B., p. 149) we are introduced to the hero of the poem :—
 “Proud hero, expert in the use of arms, well-known for a long time as Sangrāma.” “Unmatched in combat, reckoned as the foremost (warrior) by the enemies themselves, called a (second) Arjuna, no hero on earth was his equal. . . This great hero was appointed to the head of the army by the king, for

¹ I.S.C.C., p. 145 *et seq.*

the defence of the royal Lakṣmi (*i.e.*, the prosperity of the realm), in the interests of his subjects, and of (the king) himself. There was, in the year 973 *ś.e.*, a hostile chief, difficult to overcome in battle, of the name of Aravindahrada (the lake of the lotus), who had made himself feared in the south.¹ Knowing² the meaning of the Śāstras, able, master of himself, with a brave army, this strong haughty (person) bore (the burden) of half the earth in the south with vigour. Devath-palkhphas, Gnānlam, Poh, Spot, Khmonn, the chief of Avadhyapura, and other indomitable generals, sent by the king against him, fought with this enemy. All these, however, though excelling in valour, physical strength and arms, with their troops, impetuous as the sea-waves, could not overcome in battle the enemy and his forces. This powerful enemy having crushed many great generals, Sangrāma, the head of the army, saluted the sovereign and said to him:—"Grant me a favour, O king of kings. This enemy, unconquerable by others, I shall overcome in battle by thy grace. Appoint me (as your general)." The king of kings, thus addressed, replied joyfully:—"Excellent! Excellent! Oh hero! I want to do as you desire." On hearing this, the general of the name of Sangrāma, saluting the king, went promptly with his army to meet the hostile chief so difficult to conquer."

¹ Stanzas 7, 9, 10, p. 149.

² Stanza 11 *et seq.*

Having come up to the hostile army, the commander-in-chief (Sangrāma) rebuked his foe for his presumption in daring to resist the might of the king.¹ "The earth is to be ruled by a heroic king. Who art thou, oh miserable (wretch), who art incapable of protecting (the earth). In thy delusion thou thinkest lightly of us." Thus addressed, the arrogant chief of the enemy, steadfast in battle, angrily replied to the commander-in-chief:²—"You need not try to frighten me. You should know that (often) in the past the issue of a battle has been uncertain, and the earth has changed its master. Therefore you should not insult me." Sangrāma then unchained the fiery flow of his arrows, and Aravinda-hrada fled as fast as he could to Champa. Sangrāma, after the rout of the enemy, went to the Ívara (Śiva) of Rājatirtha.

Then begins the account of the second campaign:³—"There was a famous spy, clever, a favourite of the king, a valiant hero of the name of Kamvau, who was made a general of the army by the king...Harbouring in his heart the idea of ruining him, to whom he owed his greatness, he came out of his town one day with his troops. With his stream of troops, well-armed, aspiring to conquer all the gods like Rāvana though (he was but) a mortal, he overran the country up to the place where the hero (Sangrāma) lived. Devasrau, Vlon,

¹ Stanza 20, p. 150.

² Stanza 23.

³ Stanza 17 *et seq.*, p. 152.

Vnur, Gam, Censrau, Camnatt, Rāññ, Khmonn, these great chiefs of the army, and many other great generals of the king, were commissioned by the king to conquer this enemy. The enemy, having defeated them, pursued them (flushed) with victory.'' They (the king's officers) being killed, the king of kings said to his generals :—''The heroes, who die faithful to their master, are served by Lakṣmi in heaven. Hasten then at once with your well-armed troops, oh captains!'' Thus addressed, Sangrāma, the head of the army, made this reply :—''The gods themselves, headed by Indra, of marvellous prowess in war, cannot withstand thy spell, what to say of mortals. Remain undisturbed, oh great king, (aided) by thy magic spell, this swallower of Indra, whom others have found so difficult to overcome, I shall destroy.''

Then on the battlefield,¹ rejoicing on having seen each other, impatient to snatch away the victory (from each other), these two heroes (Sangrāma and Kamvau) hastened to meet each other like Rāma and Rāvana. Seeing the two leaders ardent to fight a duel, their chief captains, prostrating themselves before them, spoke thus :—''Ah lord! Oh great hero! Give up the duel! leave us, who are fit for it, the task of repulsing the hero.'' So saying, all, with their weapons in their hands, they placed themselves before their (respective) leaders—each fighting with a foe of proved valour. The sky shone with the bright flashes of kharga, śataghñī,

¹ Stanza 34 et seq.

śīśa, śūla, śakti, and other weapons which were brandished...in one part or another (of the battle-field)...Seeing the arch-rebel before him, bow in hand, Sangrāma, an orator, thus addressed him in words haughty and of deep meaning :—"Stop! Stop! great hero! Show thy valour to me. As soon as I have tested thy courage, I shall send thee to the abode of Yama." Kamvau, having adjusted an arrow to his bow, bright and curved, aimed at the jaw of the general. The general, struck by the arrow as by a rain of flowers, was no more shaken than a mountain by a rainfall. Promptly with three arrows well feathered, hissing like the darts of Agni, he hit the enemy, at the same time, in the head, the neck, and in the chest. Wounded by the sharp arrows, the hostile chief, falling on the ground, uttered a loud cry, thus announcing, as it were, the sad news to his followers. The enemy having gone to Yama's abode with all his captains...the general reached on his way back Śiva's shrine erected on Prithuśaila, and, prostrating himself before (it), made an offering of all that he possessed."

The inscription goes on to describe a third campaign. Attacked at Prithuśaila by one Swat, Sangrāma is again victorious...After his victories, when he was presented by the king with all that he had won, he thus addresses his sovereign :¹—"If, Oh merciful one, thou art merciful to me, order me to reap the fruit of my fidelity by consecrating this

¹ Stanza 27, p. 157 (I.S.C.C.).

booty to thy subtle inner spirit which is embodied in a linga of gold." This passage is striking as it shows the belief that even in one's lifetime one's soul could dwell in a sacred image.

This is one of the last of our long inscriptions. The narrative portion is dealt with in an epic style which distinguishes it from all others. There is a touch of genuine poetry in it. The style is polished and at the same time vigorous. It suits the stirring scenes which it describes. There is nothing in it to show that it was written in a country so far removed from India.

The inscription of Prasat Prah Khset ¹ dated 988 *ś.e.* (1066 A.D.) also belongs to this reign.² It refers to the restoration of a linga (which was broken by the enemy Kambau) by Saṃkarsha—the son of the sister of King Udayārka-varman (same as Udayādityavarman). In the year 989 *ś.e.* the same person consecrated on the same spot a curious combination of images composed of Brahmā, Viṣṇu and Buddha. Buddha here takes the place of Śiva in the Trimurti. But the whole group, consisting of the linga and the three images of Brahmā, Viṣṇu and Buddha, was dedicated to Śiva invoked under the name of "broken Śiva" (as it was formerly broken by the rebel Kambau).

¹ I.S.C.C., p. 173.

² Baphuon is now supposed to have been constructed in the reign of Udayādityavarman II (Cœdès, *op. cit.*, p. 176). Commenting on the Baphuon bas reliefs M. Commaillé (first Conservator of Angkor) wrote:—"The bas reliefs (of Baphuon) have an appearance superior to those of the Bayon perhaps even to those of Angkor Vat." Prof. M. Ghosh thinks that this view supports his opinion about an earlier data for the Bayon and Angkor Vat. (Ghosh, *op. cit.*, p. 170).

Harṣavarman III and his Guru

Udayādityavarman II was succeeded by his younger brother Harṣavarman III. We do not know the exact date either of his accession or of his death. We can only say that he was reigning during the period 1068-1090 A.D.

The inscription of Lovek, which is the record of the matriarchal Brahman family named Saptadevakula, mentions this monarch in stanzas 27 to 31¹ :—“Afterwards Harṣavarman, a younger brother born of the same mother, was king for the joy (harṣa) of his people after Udayādityavarman had gone to Heaven. Śankarapandita, as his guru, consecrated him and established him on the throne with the aid of the ministers, just as Vaśiṣṭha (consecrated Rāma). The son of Gādhin (Viśvāmitra) did not succeed by his royal power to seize the cow Nandini (which belonged to Vaśiṣṭha), but Harṣavarman knew how to win her by combining force and mildness.....This monarch secured peace for his subjects by causing the duties of the four castes (jāti) to be strictly observed. This ruler...having acquired Śankara as purohita, obtained in him, as Yudhiṣṭhira in Dhaumya (the priest of the Pāndavas), the highest achievement one could desire in this world and in the next.” In the 32nd stanza is stated the object of this inscription of the Saptadevakula family :—“Born, through his mother, of the Saptadevakula, and purohita (priest) of three

¹ I.S.C.C., pp. 181-182.

sovereigns (Suryavarman, Udayādityavarman II and Harṣavarman III), the ascetic Śankara consecrated this image as well as a palanquin to the Śankara (Śiva) of Dviradadeśa (the country of elephants).''

It seems that, through the influence of this Brahman Śankarapandita, there was a reaction in favour of Brahmanism during this and the preceding reign. There were apparently no internal troubles during the rule of Harṣavarman, but we learn from Champa inscriptions¹ that a Khmer army under a prince of Kambuja of the name of Nandavarmadeva, which invaded Champa, was repulsed, and that prince Pan, the brother of the Champa king, pursued the Kambuja troops into their own territory, and captured a large number of prisoners and won a large booty at Śambhupura (the present Sambaur).

¹ B.E.F.E.O., t. iv, pp. 938-945.

CHAPTER VIII

SURYAVARMAN II AND ANGKOR VAT

The next king Jayavarman VI seems to have been a founder of a new dynasty,¹ as his successors on the throne trace their descent from him and do not go beyond. The Sanscrit inscription of Ban That² and the Khmer-Sanscrit inscriptions of Phnom Sandak and Preah Vihear³ are our sole authorities for this and the next two reigns. The last two inscriptions, which have a good deal in common, tell us that Jayavarman VI's abhiṣeka (coronation ceremony) was performed about 1012 ś.e. (1090 A.D.) by the Brahman Divākara-pandita—who remains the outstanding figure as the royal guru during several consecutive reigns. Jayavarman conferred on him the title of Bhagvat Pāda Kamraten An. During his reign and that of his predecessor and successor the Vrah Guru (Divākara) performed numerous sacrifices, excavated tanks, and offered slaves, elephants, etc., to gods and pandits and places of pilgrimage (*sapta devatā kṣetra*).

The first part of the Sanscrit inscription of Ban That (in Laos) is illegible. In the 16th and the 17th stanzas we find the invocation still continued:—"By His own power (creating) Matter,

¹ This is the Mahidharapura dynasty. See Appendix I. p. 2.

² Finot, Notes d'Épigraphie, B.E.F.E.O., t. xii, no. 2.

³ Aymonier, Le Cambodge, t. i, pp. 395-6 (Phnom Sandak); and t. ii, p. 213 *et seq.* (Preah Vihear).

the One, having in him the essence of the three gunas, is (become) Hiranyagarbha—Hari;....by His power also he is Unchangeable. I adore Him. For producing duality—by His own power He evolves primeval matter. Having fulfilled this desire he reabsorbs Matter into Himself. I adore the Master....” Then the narrative begins and we are told how the Lord, propitiated by the hymn, appears smiling before the Muni (whose name has disappeared) and gives him and his family the hereditary post of priest of the linga on Mount Bhadreśvara. Then we hear (in stanzas 30-33) that the king of Kambuja (whose name is also missing) was in search of a hotā of pure life, great learning, and illustrious descent for the consecration of his son (as Yuvarāja). For bringing this Muni, knowing him to be trustworthy and experienced in decorum, he sent a fleet of barges, well equipped for the voyage, as of old Lomapāda had sent for Rīṣyaśringa.¹ Kings (came) from other islands,and on the royal road there were festive celebrations, on a scale unheard of before, adorned with an art characteristic of each country.

In the second part of this inscription, we are told of the visit of Indra to compliment the Muni for his asceticism. Indra says: “What can be more sacred in the three worlds, to be obtained by man with reverence, than this mountain, this Śiva-linga, the holy stream of this tirtha, and yourself the jewel of wisdom.” Then the god

¹ Rāmāyaṇa, Canto I.

invites the Muni to sanctify heaven with his presence. But the latter, though he is in an ecstasy at the god's words, like a tree (after the summer) drenched by the first rain (of the rainy season), modestly declines the offer and requests Indra: "Let my descendants, consecrated by Śiva to his service, remain here on Mount Śaivānghri, by your grace to the end of time." The prayer is granted and the god departs. The Muni, after teaching the Śaiva doctrine to other Munis and having put in his place the son of his sister, goes to the (abode) endless and immeasurable.

A Learned Brahman Lady

In the third part of this inscription, it is stated that in the Mātrivaṃśa (matriarchal family) of this Muni was born the lady Tilakā. Even while playing in the dust as a child she shone like the sky over the earth. In her youth not only had she a beauty most excellent coupled with right conduct.....but by the elders, the royal gurus, and the most learned she was honoured publicly and proclaimed as the goddess Vāgīśvarī (the goddess of learning), and in contests of learning, being reckoned the foremost, she was decked with jewels¹ (stanzas 1-4, part III). By the prediction of a sage she became the wife of a devout Śaiva Namaś-Śivāya. Their son Subhadra or Murdhāśiva became famous

¹ The latter portion of this interesting stanza may also be rendered as:—"She was respected by the learned.....who bowed down and publicly adored her as Vāgīśvarī.....She was worshipped with jewels in the school."

as the pandit of the court of Jayavarman VI.¹ Though well versed in all the śāstras, commencing with the three Vedas, he devoted himself specially to Śaiva scriptures following the tradition of his family. In dikṣā (initiation) ceremonies, more than once, he made the learned drink not only Soma but also the nectar of the systems of Nyāya, Sāṅkhya, Vaiśeṣika, the Śabda-śāstra (of Pāṇini) and the Bhāṣya (of Patañjali). In his āśrama, full of presents offered at the end of their studies by his pupils, perfumed with the smoke of uninterrupted oblations, rose the voices of students discussing difficult texts like experts. One day, during a sacrifice, King Jayavarman VI, wishing to honour a gathering of learned persons, asked the experts in scriptures to examine (the students) according to their merits. With books open before them they questioned Subhadra. But he cut their arguments (pakṣa) in two by the thunderbolt of his learning as Indra cut the wings of the mountains. By the perfection of his merits, like Yājñavalkya at the court of Janaka, he eclipsed all the learned even from his youth. The king conferred on him successively the posts of inspector of religious establishments and of arbitrator of disputes among the nobility in religious as well as in civil matters. Afterwards Dharaṇīndravarmān, without having any desire for the kingdom, when the king (Jayavarman VI), who was his younger brother, went to heaven, through a

¹ This and the following passages (up to the end of this paragraph) are based on stanzas 15-27 of part III of the Inscr. of Ban That (D.E.F.E.O., t. xii, no. 2).

compassionate heart, yielding to the prayers of multitudes of people who were without a protector, governed the earth with prudence.

Dharanīndravarman

From the Khmer-Sanskrit inscription of Prea Vihear we learn that the Vrah guru Divākara pandit performed the abhiṣeka ceremony of Dharanīndravarman I. “This monarch was well advanced in years and by his qualities considerably developed the seven prakritis of the State (the king, the ministers, the forts, the subjects, the treasure, the army and the allies).¹

In stanzas 30-35² we have an eulogy of Suryavarman II :—“After (Dharanīndravarman) there reigned a king, son of Śrī Narendralakṣmī—the daughter of the sister of the two preceding kings—as Kārttikeya was the son of Bhavānī, as formidable to his enemies as the lion to elephants. The radiance of his feet placed on the heads of kings was like that of the sun. Though of the name of Suryavarman (the sun), yet, for the joy of the people he was (mild) like the moon. In his early youth, at the end of his studies, the desire for the royal dignity of his house was roused in him, (the royal dignity which) at that time (*i.e.*, after the death of Dharanīndravarman) was shared by two masters as the nectar was shared (by the gods) and Rāhu. Pouring his army like the sea-waves on the

¹ *Ibid.*, stanza 28.

² Inscr. Ban That (Pt. III).

battlefield he fought a terrific fight. Tearing down the rival king from the head of his elephant, he slew him as Garuḍa slays a serpent on the peak of a mountain. The earth was plunged in the sea of ruin wrought by the enemy; like the Boar (Viṣṇu) with its tusks—he with his arms raised her scatheless (from this condition) and restored her to her normal state. The kings of other islands whom he wanted to subdue—he saw them coming with offers of tribute. He himself marched into the countries of the enemies, and he eclipsed the glory of the victorious Raghu.”¹

In stanzas 37 to 45 there is a reference to a great temple built by this king:—“He built a group of three edifices of stone (or a structure in three stages) with walls around, adorned with large tanks, hermitages, and groves of flowering creepers which, like the three-peaked Meru, was frequented by Rīṣis and Apsarās. Innumerable banners floating joyously in the air, the sound of tūryas ascending to heaven, the sweet songs accompanying stringed instruments, the dancing girls—all this made it like Indra’s heaven. The ancient accounts, revealed by the voice of Sūta at the dīrghasattra of Śaunaka (the Mahābhārata), all these could be seen exactly reproduced on the walls adorned with pictures. There the sage erected at the same time an image of Śaḍānana (Kārttikeya),

¹ An allusion to Kālidasa’s *Raghuvamśa*, Canto III. This line on account of a mistaken reading “*dvīpatāmraśaṁ*” instead of “*dvīṣaṁ pradeśaṁ*” was wrongly rendered by Kern “the king led an expedition to the isle of copper (Ceylon).”

son of Gaurī who triumphed over Mahiṣāsura, and a linga of Śiva..." Finally in stanzas 53-54 we have:—"In this āśrama he (the sage) collected many different kinds of books on all the śāstras, so that they could be studied without interruption."

As Aymonier observes this magnificent description of the temple fits in much better with Angkor Vat rather than with the far humbler shrine of Ban That. Ban That has also no bas-reliefs. It is very strange that, with the exception of the explanatory notes in Khmer on the bas-reliefs of the court scenes at Angkor Vat, no reference has been found up to this time to the greatest and most well-known temple of Kambuja. The inscriptions of Phnom Sandak¹ and Preah Vihear,² recording the pious works of the royal guru Divākara-paṇḍita, allude to a great building activity which may be in connection with Angkor Vat.

Suryavarman II

From these Khmer inscriptions, which have got nearly the same text, and both of which have been badly damaged, we learn that Divākara-paṇḍita performed the abhiṣeka ceremony of Suryavarman II, thus anointing three kings in succession. As soon as he ascended the throne, the young king went through the ceremonies of the dikṣās (initiations), studied the siddhāntas, was initiated into the mysteries of Vrah Guhya (the

¹ Aymonier, *Le Cambodge*, t. i, pp. 395-6.

² *Ibid.*, t. ii, p. 213 *et seq.*

Great Secret—probably a Tāntric dikṣā), held convocations for discussing scriptures (Śāstrotsava), and distributed presents (dakṣiṇā) to the learned. He also performed the koṭi-homa, the lakṣa-homa, and the mahā-homa as well as sacrifices to the sacred ancestors. Apparently all this was done under the guidance of the guru Divākara.

It is a curious feature of these two inscriptions that they are interspersed with Sanskrit ślokas, and stranger still that these Sanskrit verses are attributed by the text to the king himself. The royal verses generally sum up briefly what had been stated already in Khmer.

Then the text goes on to enumerate the donations of gold, silver, slaves, elephants, etc., by the "exalted guru" (apparently on behalf of the king) to all the shrines and especially to Bhadreśvara. Another śloka composed by His Majesty comes in here. The tanks excavated and the monasteries founded by Divākara are mentioned. Then there is an account of the royal family and the high state officials. After another royal stanza is described how the towers and the pyramidal temples are ornamented. The latter portion of the Phnom Sandak inscription is illegible but we can make out donations to Śrī Campeśvara (Viṣṇu). In the concluding lines of the Preah Vihear inscription we find that in 1041 ś.e. (1119 A.D.) H. M. Sūryavarman II gave orders for a levy of the workers, whose names were in the corvée lists of the first, second, and third categories. Probably the fourth category was included also, but it

cannot be made out as the line has been badly damaged. In 1043 ś.e., Divākara received the title of Dhuli Jeng (which is generally reserved for the monarch) from the king. Has this levy of workers anything to do with the construction of Angkor Vat?

Divākara, the Royal Guru

The information we get from the Khmer inscription of Vat Phou¹ makes this problem more enigmatic. In the introductory Sanskrit stanzas we get the name of Suryavarman II and of the god Bhadreśvara to whom the temple of Vat Phou was consecrated. Then we hear of a petition to the saintly guru for the construction of...(the rest of the sentence is missing). In 1044 ś.e. (1122 A.D.) a Śankara-Nārāyana is erected in the Vrah Prān. Now Prān in Khmer means a pyramidal temple and Vat Phou is not a shrine of this type. Is this a reference to Angkor Vat? Then the erection of an image of the Vrah Guru (Divākara) is mentioned. So he received divine honours in his lifetime. In 1049 ś.e., a Vrah Viṣṇu was consecrated. In 1061 ś.e. (1139 A.D.) more images and a temple were consecrated with magnificent donations.

During the reign of Suryavarman II, the letters of the inscriptions, which had been round in shape since the days of Indravarman I (9th century), became square. Many inscriptions of this reign in Sanskrit have been found in the

¹ Aymonier, *Le Cambodge*, t. ii, p. 168.

northern part of the kingdom in the Dangrek range and beyond. They are mostly Buddhist and have not yet been edited. Buddhism seems to have been very flourishing at this period though Brahmanism was the court religion. The Khmer inscriptions of this monarch have all been very badly damaged—perhaps deliberately.

Diplomatic Relations with China

This reign is also remarkable for the renewal of diplomatic relations with China which had been broken off in the 9th century with Jayavarman II's accession. In 1117 A.D., we learn from Chinese chronicles,¹ that two Kambuja officials sent by Suryavarman II reached the Chinese court. One of these two was named Kieou Mo-seng-ko (...Simha?). The Emperor presented them court dress, listened to their compliments, and ordered an account of their reception to be included in the official annals. Four years later another embassy came from Kambuja to the Imperial Court. The king of Kambuja was invested with the same title as the king of Champa. In 1128 A.D. the Emperor conferred again high titles on the Kambuja ruler and recognised him as the great vassal of the Empire. Some difficulties relating to commerce were examined and rules laid down regarding them. A brief description of the Chen-la of this period is found at the end of the account of

¹ Ma-touan-lin's *Meridionaux*, translated by Hervey de Saint Denys, p. 485.

these embassies. Chen-la extended from Champa to the East to Pegu (Phukam) to the West and touched Kala-hi (near the Bay of Bandon in the Malay Peninsula—this was also called Grahi) to the South. It measured 7,000 li (700 leagues). The number of its war-elephants was 200,000. There were numerous horses, but they were of small size. The customs and manners of the people were like those of Champa. A tower of copper, surrounded by 24 copper towers, probably refers to the Bayon.¹ Four copper elephants, each weighing 4,000 pounds, stood like sentinels near the entrance.

Angkor Vat

Now we come to the great riddle of Kambuja. Who built Angkor Vat and to which deity was it consecrated? The evidence seems to point to Suryavarman II and his guru Divākara paṇḍita as the constructors of this magnificent structure. And very probably it was a Viṣṇu temple, though now it has become a Hinayāna Buddhist shrine.

First of all, the brief Khmer inscriptions, which are of the nature of explanatory notes, found on the two bas-reliefs depicting court scenes and heaven and hell, are written in the square characters which characterise the inscriptions of Suryavarman II and his successor Jayavarman VII. These inscriptions give the name of Parama-Viṣṇuloka to

¹ Recent archaeological discoveries suggest that it was Baphuon (not Bayon).

the sovereign depicted in the court scenes. Now we do not know the posthumous names of two kings: Udayādityavarman II (middle of the 11th century) and Suryavarman II. The square characters of the inscriptions, the brief and troubled reign of Udayādityavarman II, the frequent allusions to Viṣṇu in the other inscriptions of Suryavarman II (those of Phnom Sandak, Preah Vihear and Vat Phou), and the great building activity recorded in them make it almost certain that Parama-Viṣṇuloka was the *nom d'apotheose* of Suryavarman II. The names of the chief nobles¹ in the court scenes are also written in the same square characters, and some of the titles can be identified with those given in the other inscriptions of Suryavarman II. Jayavarman VII, the only great monarch who ascended the Kambuja throne after Suryavarman II, and the characters of whose inscriptions are also square, was a fervent Mahāyāna Buddhist, and no trace of Mahāyānism can be found in Angkor Vat. Besides, he was a warrior king whose feverish campaigns could not have given him the leisure to erect such a stupendous structure. Moreover his *nom d'apotheose* was Mahā-paramasaugata as has been quite recently discovered. The legend, which ascribes the construction of Angkor Vat to the legendary king

¹ One of these nobles, Virendrādhipatiavarman of Chok Vakula, has now been identified with the builder of the Phimai shrine in 1108 A.D. (i.e., 4 years before the accession of Suryavarman II). Thus it is now practically settled that Angkor Vat was built during the reign of Suryavarman II and finished just after his death (see Coedès, J. A., 1920, p. 96.)

Prah Ket Mealea and its dedication to Buddha by that king on the occasion of the visit from Ceylon of the Hinayāna Buddhist saint and scholar Buddhaghosa, is clearly comparatively recent when Kambuja had become Hinayāna. The style of architecture and the ornamental work of Angkor Vat is decidedly considerably later than that of Angkor Thom (9th century). Thus it would be absurd to ascribe the temple to Jayavarman III whose posthumous name was Viṣṇuloka and who reigned from 869 to 877 A.D. It might also be considered that such a vast edifice could not have been built during a single reign. It is possible that the credit of being the architect of one of the most wonderful shrines of the world belongs to the last of the great Brahmans of Kambuja, Divākara-paṇḍita, who was the royal guru of three consecutive kings—Jayavarman VI, Dharanīndravarman I, and Suryavarman II. The inscriptions tell us of his ceaseless building activity during three reigns, of his quasi-royal status, and of his leaning towards Vaiṣṇavism.¹

Angkor Vat or Nokor Vat, the “temple of the city,” is not oriented as usual. It faces the west, towards the road leading to the eastern gate of the capital Angkor Thom (Nagara Dhāma),

¹ Prof. M. Ghosh (*op. cit.*, pp. 178-79) believes that Suryavarman II's continuous fighting with Annam and Champa (wars not always successful) could not have afforded him either the leisure or the resources for the construction of the ‘stupendous’ Angkor Vat. Moreover, says Prof. Ghosh, we do not have any record of Suryavarman II's special leanings towards Vaiṣṇavism. Ghosh sticks to the old view of the construction of Angkor Vat by Yaśovarman in early 10th century A.D.

and is at a distance of about a mile from the city. Not being cramped within a town, here everything is on a grand scale. The moat, which surrounds it on all sides, may well be called a lake, being nearly 700 ft. in width. The causeway ballustrated with seven-hooded Nāgas, which crosses the moat, is 36 ft. broad. Then we reach the great rectangular stone wall, enclosing the temple, about two-thirds of a mile east to west and half a mile north to south.¹ The principal entrance on the western side has a façade somewhat more than a furlong in length and consists of three gates dominated by three imposing towers. The pediments are richly sculptured. From the threshold of the gate there is a superb perspective of the great shrine rising in three terraces. The causeway crossing the moat continues from the gate of the enclosure to the temple porch inside—a distance of about two furlongs. It (the causeway) is 10 ft. above the ground, and is upheld by a line of round columns and paved with large stone slabs and bordered with Nāgas. On both sides is a park of palms. There are the two libraries here also one on each side of the causeway. Then we reach a spacious cruciform terrace by a staircase guarded by stone lions. After that is the portico, consisting of a group of symmetrically arranged chambers, flanked on both sides by a long gallery, adorned with bas-reliefs, which constitutes a rectangle (the length of whose four sides totals half a mile) enclos-

² Aymonier, *Histoire de l'Ancien Cambodge*, 1920, p. 147.

ing the shrine. The link between the first gallery and the second higher gallery is a square gallery with four deep tanks symmetrically arranged on both sides. A staircase takes us to the second gallery which is separated from the first by a lawn. Then another steep staircase leads to the third and last gallery, which has four towers at the four angles each 180 ft. high (from the ground level). Within the rectangle formed by the third gallery, at the point of intersection of two inner galleries running east to west and north to south, is the shrine (a small stone chamber) crowned by the central tower 213 ft. above the ground level. The image enshrined has disappeared long ago.

It should be noted that the first terrace rises about 11 ft. from the ground level, the second terrace is about 22 ft. above the first and the third nearly 44 ft. above the second. From the third gallery we can look down on the roofs of the second gallery and of the first covered with tiles and adorned with finely curved eaves. The decorative work of Angkor Vat is worthy of its stupendous size. On the walls have been chiselled celestial nymphs, flowers, and ornamental designs like lace-work. But this ornamental work, though artistic, is inferior to that of the Bayon.

The bas-reliefs of the first gallery call for special comment. The southern side of the first rectangle illustrates the court scenes of Kambuja and is of historical interest. The first scene represents queens and princesses, crowned with diadems, some in palanquins, others in chariots,

passing through an orchard. Female servants hold umbrellas to shelter the royal ladies from the sun, fan them with huge fans, and pluck fruit from the trees to present to them. The next scene takes us to a hill-side and we see the body-guard of the king consisting of lancers and archers. In front of them are Brahmans with long hair, rings in their ears, sitting rather haughtily.¹ Three of them however are standing, and the central figure orders the two others to bring forward plates heaped with fruit. A brief inscription (in Khmer) tells us that this represents the offering of presents to the king by the Paṇḍitas. Another inscription tells us "His Majesty of the sacred feet, lord and master, Parama-Viṣṇuloka, on Mount Śivapāda, ordering the troops to be collected." Wearing a finely chiselled crown on his head, the king has heavy ornaments hanging from his ears. A necklace adorns his breast which is partly covered by a scarf worn crosswise. There are two bracelets on each arm, one above the elbow, and the other on the wrist. From a richly adorned belt hangs a dagger. In his hand he holds a curious object like a lizard which is probably a scent-bag or a purse. The attitude of the king seated on his throne is graceful and he looks majestic. This is certainly one of the best of the whole series of bas-reliefs. Fourteen umbrellas (*chattras*) are held above his head. Four *chāmaras* and five great fans can also

¹ The description of the "galerie historique" is based on Aymonier's "Les inscriptions en vieux Khmer" in *Journ. Asiatique*, August-September, 1883, p. 199 *et seq.*

be noted. Then we see the ministers—the first is “the holy lord and master Vīrasimhavarman” (we are told so by an inscription) who presents to the king in kneeling posture a roll. Next to him is “the lord and master (Kamraten An), the Chief (*i.e.*, the Prime Minister), Śrī Varddhana.” Then appears “the lord and master” Dhanañjaya. After him—“the holy lord and master of merits and faults—the fourth.” So this is the fourth minister who is the Chief Justice. The Khmer Cabinet consisted of four ministers and at present there are also four ministers. Probably the holy title (Vrah) signifies a Brahman. The ministers have no earrings and the bust in each case is uncovered. They held their right hands on their chests. Behind the ministers are generals with helmets on their heads and wearing armour.

The next scene shows us the march past of the generals—each with his escort. (1) Vrah Kamraten An Śrī Jayendra Varmana Ldau. This general clad in armour stands on his elephant with his left foot on the howdah and his right foot on the croup of the animal. There is a javelin on his shoulder and in his left hand a shield. Ten umbrellas proclaim his rank. His escort wear helmets with dragons and other fantastic figures on their crests. Four horsemen ride in front of him. (2) Vrah Kamraten An Śrī Vīrendrādhipati Varman Chok Vakula (this noble has been identified with the builder of the Phimai shrine in 1108 A.D.). He also stands on his elephant, *phgāk* (a weapon like a chopper) in hand, with two daggers strapped

at the back of his left shoulder. (3) Then follow two Sañjaks (chiefs who have devoted their lives to the king)—Vīrayuddhavarman with bow and arrows and Jayayuddhavarman with the phgāk. The former has for ensign a statuette of Garuḍa fixed on a long handle and the latter a figure of Hanumān. (4) Next comes the lord Mahipatīndra Varman Canlattai (cactus). (5) Then after five Sañjaks comes the lord Dhanañjaya—the minister whom we have already seen in the royal audience scene—and the next is the king himself—Vrah pāda Kamraten An Parama-Viṣṇuloka who is followed by the prime minister Śrī Varddhana. Besides the waist-band, which is usually tied over the dhoti with its two ends floating in the air, these three eminent personages have an additional ornamental band with its ends hanging loose. The king also stands on his elephant, with two daggers strapped to his shoulder, one in his waist-band, and a fourth where the two baldrics cross one another in the middle of his chest, which is protected by armour. He holds a phgāk in his right hand. The royal elephant also wears a huge diadem on its head. The ensign carried before him represents the image of Viṣṇu mounted on a Garuḍa. (6) After two Sañjaks appears the Rājahotā, the royal sacrificer, carried in a palanquin. His dress, and the dress of the other Brahmans accompanying him, consists only of a very short loin-cloth and a double baldric. They wear earrings like the king, whereas the warriors have no ear-ornaments, though the lobes of their ears are bored for wearing

them. This means probably that it was a sacred procession in which earrings could be worn only by the Brahmans and the king. After some Brahmans, who are ringing bells, the sacred fire (Vrah Vlen) is carried in an ark by men with close-cropped hair. Trumpets and conches are blown. An enormous cymbal is struck with two mallets. Two buffoons dance in a grotesque fashion. The ensign-bearers seem to play with their ensigns. (7) Then the scene seems to change. After some Sañjaks we see Jaya Simha Varma, in the forests, leading the troops of Lvo (Lopburi in Siam). (8) The next figure is designated Neh Syām Kuk, probably some Siamese chief, of strange and uncouth appearance with his followers. Their hair is arranged in several tiers and is decked with chaplets. From the waist-band of the chief are suspended ornaments which fall over a heavy skirt. His followers have their cheeks tattooed and look like savages. (9) The last of this series is "the representative of the king—Paman Jen Jhala leading Syām (Siam) Kuk (troops?)." Perhaps the last four scenes represent the foreign levies returning home after the review, which was probably held in connection with the sacred festival.

A new series¹ begins of the Last Judgment held by Yama, assisted by Citragupta, followed by scenes of heaven and hell, carefully annotated by short Khmer inscriptions. A few examples:

¹ M. Cordès, *Les Bas-reliefs d'Angkor Vat* (1911), p. 43.

would suffice: (1) "Kriminīcaya (the hell of worms). Those—who insult the gods, the sacred fire, the gurus, the Brahmans, the learned, the teachers of the dharma (Buddhist ācāryas?), the devotees of Śiva, their mothers, their fathers and their friends." (2) "Kūtaśālmālī (hanging from a thorny tree). The persons who give false evidence." (3) "Asthibhanga (breaking of bones). The people who do damage to gardens, houses, tanks, wells, tirthas, etc." (4) "Kṛakaccheda (cutting with the saw). The gluttons." (5) "Kumbhīpāka (the hell of cauldrons). Those—who have betrayed a charge entrusted to them by the king, who steal the wealth of gurus or of the poor people or of learned Brahmans." (6) "Raurava (pan of live coals). Those who do not pay their debts." There are 32 different hells depicted, which seems to be a traditional Buddhist number.

There are 37 scenes of heaven. It is curious to note that while the hell-scenes are depicted with great vivacity, the scenes of paradise are quite lifeless, tame and monotonous. We see the happy denizens of heaven attired like kings or queens, in aerial vimānas (towers), surrounded by attendants who offer them fruits and flowers, babies and mirrors.

The Khmer explanatory legends now come to an end, and we pass on to the reliefs representing scenes from the Rāmāyaṇa, Mahābhārata, and Harivaṃśa. One point to be carefully noted is the predominant part given to Viṣṇu (and his Rāma

and Kṛiṣṇa incarnations) in these reliefs.¹ Thus we have in the beginning the battlefield of Kurukṣetra (a Mahābhārata scene) with Kṛiṣṇa and Arjuna in the front rank of the fighting warriors. Then follow eleven episodes of the Rāmāyaṇa. Five exploits of Kṛiṣṇa² appear next. Then we have four scenes in which Viṣṇu is the central figure.³ Four other scenes follow which cannot be identified but where we can make out Viṣṇu. Finally we have three scenes devoted to Śiva legends,⁴ one of which is taken from the Rāmāyaṇa. This preponderance of Vaiṣṇava scenes, coupled with the *nom d'apothéose* Parama-Viṣṇuloka of the king who is the central figure in the "historic gallery", leads to the conclusion that Angkor Vat was originally a Viṣṇu temple.

Among the Rāma reliefs may be noticed the death of the Rākṣasa Virādha, Rāma pursuing Mārīca, the death of the Rākṣasa Kabandha, the alliance of Rāma with Sugrīva, the duel between Sugrīva and Bālī, Hanumān finding Sītā at Laṅkā, the Laṅkā battlefield, etc., ending with the return of Rāma in the aerial chariot Puṣpaka. The first six scenes are also found in the Rāma reliefs of Prambānan in Central Java, a temple of the 9th century A.D. The Prambānan reliefs are decidedly superior in artistic merit, though they do not follow

¹ M. Cœdès, *Les Bas-reliefs d'Angkor Vat*, p. 49.

² The breaking of the twin trees, the raising of Mount Govardhana, the fight with Bāṇa, the Maniparvata and Naraka episodes.

³ Viṣṇu sleeping on Śeṣanāga, the churning of the ocean etc.

⁴ Kāma burnt by Śiva, Rāvaṇa shaking Śiva's abode, etc.

Vālmīki's Rāmāyaṇa closely. Another point of difference is that at Angkor Vat the relief is so low that at first sight it seems as if the figures are incised as in Egypt. Again the Angkor sculptor like Nature abhors a vacuum. If there is the smallest empty space he would introduce there a bird or a plant. This rather spoils the effect. The Javanese artist knew better and avoided overcrowding of figures. The Javanese sculptor is as much superior to the sculptor of Kambuja as the architect of Kambuja is superior to the Javanese architect. The Javanese structures including Borubudur cannot stand comparison with the shrines of Kambuja.

Such is Angkor Vat which was rediscovered by the French naturalist Henri Mouhot in 1860. Wonder-struck at the quite unexpected sight of this colossal temple, in the midst of an impenetrable jungle, he wrote that it was the most wonderful structure in the world, the like of which Greece or Rome had never built. Later visitors compared it to an Assyrian temple. And by a strange irony of fate, though a wealth of material brought to light since then has restored the history of Kambuja, the origin of Angkor Vat, the first monument to be discovered, still remains enveloped in mystery.¹

¹ "Angkor Vat cannot be a 'funerary temple'. It has never been the Hindu custom to build mausoleums over the ashes of the dead. The Rajput 'Chhatris' are very small structures built on the cremation spots of deceased princes." Prof. M. Ghosh, *op. cit.*

CHAPTER IX

THE LAST MONARCHS OF KAMBUJA

Our sole authority for the immediate successors of Sūryavarman II is the inscription of Ta Prohm,¹ which contains a genealogy of Jayavarman VII, the last of the great monarchs of Kambuja. Here the king's maternal grandfather Harṣavarman is mentioned as a king of Kambuja "who spread the canopy of his glory beyond the points of the compass". This is all that we know of Harṣavarman, who is supposed to be descended from the sister of Śrutavarman, the first king of Kambuja.

The inscription of Non Van (in Laos), the last Khmer inscription we possess, seems to indicate the existence of a Jayavarman who reigned about 1090 *ś.e.* (1163 A.D.)—this being the date of the inscription. It is a royal order addressed to several high officials and priests, asking them to look after the upkeep of the monasteries (*devāśramas*) in the region of Ratnapura. The names and the titles of the officials (who are styled *Kamratan An*) and the priests and their posts are interesting. They are as follows:—"Rājendravarman, general of the army of the centre (it is noteworthy that one of the generals in the bas-reliefs of Angkor Vat bears this name); Travan Tannot ('pond of palms'), the president of the court; Kavīndrālaya, the professor

¹ Ed. by M. Coëdès, B.E.F.E.O., t₂ vi. p. 45, *et seq.*

(adhyāpaka); Yogīśvara Paṇḍita Bhagavān, the priest in charge during the second fortnights of the month, Nirvāṇa Bhagavān in charge of the mid-day service of the second fortnight.”¹ The order is also addressed to other generals, astrologers, keepers of the sacred registers, treasurers, and officials in charge of the royal magazines for both the fortnights. The inscription is Śaiva. It is likely that the date of this inscription is wrongly given and in that case the king Jayavarman mentioned here would be Jayavarman VII himself. For in the Ta Prohm inscription only Jayavarman VI, the grand-uncle of Sūryavarman II, is mentioned.

Dharaṇīndravarman II

With Dharaṇīndravarman II, the father of Jayavarman VII, we come back again to *terra firma*. The genealogy of the Ta Prohm inscription traces his descent from the sister of Jayavarman VI. This prince marries the daughter of Harṣavarman IV, who has the rather masculine name of Śrī Jayarājacūḍāmaṇi. Dharaṇīndravarman II is described here as a devout Buddhist. “Having obtained satisfaction in the nectar-like teachings of the moon of the Śākya race (Buddha), having devoted his life to the service of Bhikṣus, Brahmans, and others who asked for his help, desiring to extract the essence (of life) with the aid of this impure

¹ Aymonier, *Le Cambodge*, t. II, p. 111.

and unsubstantial body, he adored ceaselessly the feet of the Jina.”¹

His reign however witnessed a calamity unprecedented in the history of Kambuja. Ma-tou-an-lin, the famous Chinese historian and encyclopedist, writes in his notice of Chen-ching (Champa)² :—“In 1171 A.D. there was a (Chinese) Mandarin whose ship was driven by a storm to Chen-ching. This kingdom was then at war with Chen-la (Kambuja). On both sides elephants were used in the fighting. The Mandarin advised the king of Chen-ching to have horsemen with bows and cross-bows trained to shoot volleys of arrows while charging the enemy. The success of this scheme was immediate.”

The Champa fleet, guided by the shipwrecked Chinese, according to the Chinese historian, reached the mouth of the great river (Mekong), sailed up to the Khmer capital, which it took by surprise and sacked, and then retired with an immense booty.³ A damaged Champa inscription refers to the victorious campaign of Jaya Indravarman IV.⁴ Dharanīndravarman II left to his son and successor Jayavarman VII the task of exacting vengeance.

During this reign there existed friendly relations between Kambuja and distant Ceylon. In

¹ Stanza 17 (Ta Prohm inscr.), B.E.F.E.O., t. vi, p. 52.

² Wen hien tong kao, translated by Marquis Hervey de Saint Denys.

³ Song-she.

⁴ Bergaigne, *L'Ancien Royaume du Cambodge*, p. 87.

the Mahāvamsa¹ we find that “the king of Rāmānya arrested and imprisoned the Ceylonese envoys pretending that they were sent to Kambuja and also seized a princess of the royal blood whom the lord of Laṅkā (King Parākrama Bāhu of Ceylon who reigned from 1164 to 1197 A.D.) had sent to the country of Kambuja”. The Ceylonese ruler punished the Burmese king Arimaddana for this insult by a successful raid on the port Kusumi in Rāmānya. And it may have been for this very reason that Jayavarman VII, as mentioned in the Chinese chronicles, conquered Pegu towards the end of the 12th century. Probably the Ceylonese princess was sent as a bride for him when he was the crown prince.

Jayavarman VII—a Great Buddhist Sovereign

Jayavarman VII succeeded his father in 1104 ś.e. (1182 A.D.).² Though he ascended the throne shortly after the disastrous defeat³ suffered by Kambuja at the hands of Champa, yet by his warlike prowess he succeeded in winning a position for his country, which perhaps even Fu-nan had not attained in her palmy days.⁴

¹ Transl. by Wijesinha, Ch. 76, pp. 229, 230 (Ed. 1889).

² This date is given in the inscription of the hospital of Kuk Roka (Pinot, Notes d'Epigraphie, B.E.F.E.O., t. xv, No. 2, p. 108).

³ Jayavarman VII, on the death of his father, could not immediately obtain possession of the throne which passed to Yaśovarman II (see Appendix I, p. i).

⁴ New archaeological discoveries in 1928 have now established that the Bayon, at the centre of Angkor Thom of today, was built by Jayavarman VII (see Appendix I, p.k.). Some scholars like

The Ta Prohm inscription¹ traces the descent of Jayavarman's mother Śrī Jayarājacūdāmaṇi from Śrutavarman, the first Kambuja king, and Bhavavarman who conquered Fu-nan. After that the king's father Dharanīndravarman is mentioned and his kinship with Jayavarman VI and Sūryavarman II is described. The invocation is Buddhist and quite orthodox in tone. The Buddha, who is the refuge for all creation, is adored; then the path of Bodhi, by which an unobstructed view of the meaning of the created world can be attained, is honoured; after that the Saṅgha, which though free from all attachment (attachment being an obstacle to salvation), is always attached to the task of seeking the welfare of others, is mentioned; and finally Lokeśvara (Avalokiteśvara), the living incarnation of the celestial tree, the fruits of which satisfy all the desires of the three worlds, is invoked. Stanzas 19 to 28 give the praśasti (eulogy) of the king of which only the last (28) contains historical information. Here we are told:—"The other kings, having heard of his glorious career that he (Jayavarman) had gone to Champa and had captured in battle the king of the country and had then released him, accepted with folded hands (the like clemency). . . ." We know from Champa inscriptions and from Chinese sources that Jayavarman VII reduced Champa to submission and made it a dependency of Kambuja for about thirty years.

Manomohan Ghosh still believe that it was Yaśovarman I who should be credited with the construction of the Bayon.

¹ B.E.F.E.O., t. vi, p. 44.

The inscription goes on to enumerate the favours conferred by the king on his guru and the guru's family whom he raised to a royal status. "To their descendants the title of Senāpati was given as if they had been the descendants of kings."¹ In stanza 35 Jayavarman VII is stated to have founded the town of Rājavibhāra and to have dedicated it to the maintenance of the 'Mother of the Lord of the Munis'. Then we are told that he erected a statue of his mother adorned with gems, and that this was the image of the Mother of Jina (*i.e.*, Prajñāpāramitā). So the king's mother was identified with Prajñāpāramitā—the mother of the Buddhas. He also erected the statue of his guru surrounded by 260 divine images. Then follows a list (in stanzas 38-44) of the daily offering to these images consisting of rice, sesame, mudga (a kind of lentil—"moog" in Bengali), kanku (millet), ghi, dahi (curds), milk, honey, molasses (guḍa), oil of sesame, oil of taruphala (taraminga in Bengali?), clothing, and Chinese silk for mosquito curtains for the images of the deities. In stanza 45 is given the amount of rice for the consumption of those who lived with the professor and lecturer (in the temple precincts). In the next stanza is given the amounts of provisions for the 18 festivals held every year and for the 8th, 14th and 15th day of the two fortnights (the uposatha). In the stanzas 53-58 are given the contributions (of provisions) to be demanded from the villages, and in the following

¹ Stanza 33.

three stanzas the supplies of cloth, wax, lead, etc., to be taken from the weavers, markets, etc. In the stanzas 61-80 are enumerated the donations of the king himself and the landlords which consist of 3140 villages.¹ "There are here 12,640 persons in all who have the right to live (in the precincts of the temple). 66,625 men and women serve the gods. The total comes up to 79,365 persons including the Burmese and the Champa (prisoners)." This confirms the statement, made by several Chinese chroniclers, that about 1295 A.D. Pukan (Pagan)² was annexed by Jayavarman VII to his kingdom which already included Champa.

In stanzas 68-75 are mentioned the presents of enormous quantities of gold (used for decorating the buildings and for sacred utensils) and silver, 35 diamonds and 40,620 pearls, 4,540 other precious stones such as cat's eyes, gems of red and other colours, a big cauldron of gold, a small quantity of chalk and a huge quantity of lead. Then follows an account of buildings of which 566 were stone structures.

In stanza 82 it is said that 970 persons (students) live with the lecturer.

Stanzas 83-89 describe the spring-time festival, from the Caitra "aṣṭamī" to the full moon of that month, celebrated every year according to the Buddhist traditions. Two sacrifices (yāgas)

¹ Stanzas 65-67.

² Probably it means Pegu here as Pegu was a dependency of Pagan at this period and also touched the western frontier of Kamboja.

were to be performed at that time. On the 14th of the waxing moon Bhagavān should thrice make the pradakṣiṇā with Bhagavatī, and on the full moon night together with the gods Vira, Śakti and others. Dancers and dancing girls should dance on all sides, and men should practise the good qualities (pāramitās enjoined by Buddhism) such as chastity and good conduct. Offerings should be made to the three gurus, to the thousand devatās and to the 619 divinities that were there. 1,000 learned persons such as Bhikṣus and Brahmans should be entertained. Then follows a list of the articles to be taken from the royal magazines for this purpose. It includes such heterogeneous things as rings, gold, blankets, ivory stools, perfume boxes, pine resin, wax, rice, curds, and other provisions, Chinese beds of grass, mosquito curtains, scents known as taruṣka (or turuṣka), nakha, etc.

Hospitals in Different Provinces

In the 117th stanza we find : “There are 102 hospitals (ārogyaśālā) in the different provinces, and 798 shrines are established there (*i.e.*, in the kingdom). For the use of the invalids and for those dwelling in these shrines 117,200 khārikās¹ of rice are to be given annually.

We get some other interesting statistics, *e.g.*, the villages, contributing to the upkeep of the

¹ One Khārikā = 128 seers.

hospitals and shrines, number 838. The men and women in service there number 81,640. Then in the stanzas 120-140 are enumerated the articles to be taken every year from the royal magazines (for the use of the invalids and for those dwelling in the shrines). These include, besides provisions, wax, honey, long pepper (pippali), ajowan, nutmegs, acids (kṣāra), two kinds of camphor, dandansa (a fish?), śatapuşpa (aniseed), cardamoms, coriander, cloves, deodar, a paste of ten roots, dried ginger, asafoetida, 1,960 little boxes of medicine for piles, garlic, etc.

Finally the king expresses the wish: "By these good actions of mine may my mother, delivered from the ocean of (future) existences, attain the state of Buddha."

In the last (145) stanza it is stated that Śrī Sūryakumāra, the son of the king Śrī Jayavarman, had made this praśasti in honour of the Great Goddess (Prajñāpāramitā with whom the mother of Jayavarman was supposed to be identified).

An inscription recently discovered at Phimeanakas¹ gives us interesting details about the queens of Jayavarman VII. His first queen, Jayarājadevī, was the daughter of a Brahman. She had been educated by her elder sister Indradevī, a fervent Buddhist and a very learned lady, who taught the scriptures in three convents. The king appreciated her talents and on the death of her sister

¹ Inscriptions d'Angkor, par L. Finot, B.E.F.E.O., t. xxv, Nos. 3-4, p. 372.

made her his principal queen. It was she who composed this Sanscrit inscription of Phimeanakas.

About ten of the hospital inscriptions of Jayavarman VII have been discovered. The same text,¹ with a few variations, have been used in all these. The invocation is addressed to Buddha in the three aspects of *nirmāṇa*, *dharma* and *sambhoga kāyas*, who is beyond existence and non-existence, and who is impersonal. Then follows an invocation to Buddha *Bhaiṣajya-guru* (the Master Physician) and to *Bodhisattvas Sūryavairocana-caṇḍaroci* and *Candravairocana-rohiṇīśa* who dispel the darkness of sickness. These two are well known as patron saints of the art of healing in China, Tibet and Japan. After that is the eulogy of Jayavarman VII. In the 13th stanza (Say-Fong inscr.) it is stated: "The bodily pain of men became in him (King Jayavarman) a pain of the soul and was more painful to him than to the actual invalids, for it is the suffering of the State which makes the suffering of the kings and not their own pain." In the next (14) stanza we have: "With the help of the physicians, the warriors versed in the science of the arms of medicine, he (the king) destroyed the enemies of the kingdom—the maladies." We learn from the next stanzas that the hospital was built round a temple of Buddha *Bhaiṣajya* (the Physician) and that it was open to all the four

¹ Inscription of Say-Fong (Finot, Notes d'Épigraphie, B.E.F.E.O., t. iii, No. D).

castes. The employees were of two classes: (1) those who had their lodgings in the hospital buildings (sthitidāyinaḥ), and (2) those who lived outside (sthitidāḥ). The personnel of the first class consisted of the following: two doctors, three servants for the doctors, two store-keepers, two cooks, two sacrificers, fourteen nurses, eight women—two of whom pounded rice. Of the second class there were 66. Then follows a list of the articles, mostly medicines, to be given from the royal magazines to each patient. Finally the inhabitants of the locality (near the hospital) were granted some privileges. They were exempted from paying taxes and from the corvée. They were to be punished only in case of cruelty to living creatures.

There is a bilingual inscription in Sanscrit and Khmer found at Phimeanakas which, on account of its square letters, should also be attributed to this reign. It is addressed to a sacred aśvattha tree and is a curious combination of Buddhism and Brahmanism:—"Oh sacred mahābodhi (the tree under which Buddha attained salvation), whose root is Brahmā, whose trunk is Śiva, and whose branches are Viṣṇu. . . May thunder never strike thee, may the axe never touch thee." ¹

Conquest of Champa and Pagan

Champa inscriptions² tells us that Jayavarman VII conquered the whole country, seized the capital

¹ M. Coëdes, *Etudes Cambodgiennes*, B.E.F.E.O., t. xviii, p. ii..

² *Inscr. of Po Nagar*, 409 B. 4.

of Champa in 1112 *s.e.* (1190 A.D.) and placed there a military governor.

Ma Touan-lin in his chapter on Chin-la¹ says that the king of that realm took an awful revenge for the sack of his capital by Chen-ching (Champa) by invading that country, dethroning its prince, and putting in his place one of his own subjects. Since then Chen-ching has remained a feudatory state of Chin-la.

Chou Ju-kua in his *Chu-fan-chi* mentions Champa and Pukam (Pagan) definitely among the 12 dependencies of Chen-la (Kambuja). Aymonier quotes other Chinese historians as stating that towards the end of the 12th century Pukam (Pagan) was annexed to Chen-la.² Probably by Pukam is meant here Pegu which was a dependency of Pagan. Pegu being so near the western frontier of Kambuja (which included Siam) would be easier to be overrun than Pagan.³ Two other states Chen-li and Teng-lieou-ma (in the Malay Peninsula) were also annexed to Kambuja. Thus under Jayavarman VII, the Kambuja frontiers extended on the east to the China Sea, and on the west to the Bay of Bengal, and on the south far down into the Malay Peninsula.⁴ This very expan-

¹ *Ethnographie des peuples étrangers à la Chine*, par Ma Touan-lin, traduit par M. D'Hervey de Saint Denys.

² Aymonier, *Le Cambodge*, t. iii, p. 528.

³ For in the reign of Sūryavarman II it already included Grāhi near the Bay of Bandon.

⁴ An Annamite chronicle mentions at this period an inroad of Cambodian troops (on the Annam frontier) which included Siamese and Burmese contingents (Maspero, *Champa*, p. 227).

sion must have been a heavy strain on the resources of the State and probably was one of the causes of the rapid decline and fall of the Khmer kingdom which we now have to witness.

Jayavarman VII died about 1112 *ś.e.* (1202 A.D.).¹ He had the Buddhist posthumous name of Mahā-paramasaugata.²

The inscription of the temple of Maṅgalārtha, which was discovered only in 1924 (and which has been edited by M. Finot in 1926, B.F.F.E.O., t. xxv, Nos. 3-4, p. 393), gives us the information, which was lacking up to this time, on the successors of Jayavarman VII. We learn from it that a learned Brāhmaṇa of the name of Hriṣikeśa of the Bharadvāja gotra, who lived in a country called Narapati-deśa (Burma?—where at this time was reigning Narapatishu), hearing that a knowledge of the Vedas (which he had thoroughly mastered) was highly esteemed in Kambuja, came to that kingdom. He was made a royal purohita by Jayavarman VII with the title of Śri Jaya Mahā-pradhāna. On the death of Indravarman II, the son and successor of Jayavarman VII, this Brāhmaṇa went on a pilgrimage to the Śiva temple of Bhimapura to pray for the śānti (peaceful repose) of the soul of the deceased king. There (at Bhimapura) he married a young maiden, belonging to a Śaiva family, whose name was Śrīprabhā. His second daughter by Śrīprabhā

¹ Coedès in his latest book gives 1218 A.D. as the date of Jayavarman's death.

² About the other features of this remarkable reign see Appendix I (pp. j, k, l).

became the queen of Jayavarman VIII and assumed the title of Cakravartī-rāja-devī. Subhadrā, the younger sister of Śrīprabhā, married the "prince of professors" (adhyāpakādhipa) Maṅgalārtha. Their son Mahanātha was a learned grammarian and was also a "prince of professors" during the reign of Indrajayavarman. The king Jayavarman VIII erected his statue together with that of his mother Subhadrā in the capital. Later on he dedicated a temple in their honour. This temple received further donations from the two successors of Jayavarman VIII, Śrī Indravarman and Śrī Indrajayavarman.

Thus we learn from this inscription that after Jayavarman VII ruled Indravarman II (1201-1243 A.D.). After him came Jayavarman VIII (posthumous name Parameśvara) who ruled from 1243-1295 A.D. Jayavarman VIII was succeeded by Śrīindravarman—the contemporary of Cheou Ta-kouan.

Meanwhile the decline of Kambuja had begun. Chinese authors tell us that about 1220 A.D. Champa had to be evacuated. The Siamese also threw off the yoke of Kambuja, and according to one of their early inscriptions, were busy effacing all traces of Brāhmaṇism in their country.

Cheou Ta-kouan in Kambuja

Yet up to the end of the 13th century Kambuja was known to the Chinese as a land of fabulous wealth. It did not send tribute to the

Imperial Court when, in the latter half of the 13th century, the Mongol Emperor Kublai Khan was aspiring to the sovereignty of the whole Eastern world. When in 1283 Champa was invaded by the Chinese, two envoys were sent to Kambuja to demand allegiance to the Emperor. As this mission failed, an ambassador was despatched to Kambuja in 1296 A.D. Cheou Ta-kouan, the author of the memoirs on Kambuja customs,¹ accompanied the Chinese ambassador. Though Cheou Ta-kouan says that the embassy succeeded in achieving its purpose, a Chinese historian writes in 1520 that neither Java nor Kambuja paid homage to the Imperial Court even once during the Yuan (Mongol) period.

Cheou Ta-kouan, who by the way was not an official, calls the country, which he visited, Chenla though he says that the native name was Kan-po-che (Kambuja). The capital he calls "the City". Was it already called Nagara which later on became Nokor or Angkor? His description of the moat, the city wall, the five gates, the Nāga parapets on the bridges, etc., closely corresponds with what is still to be seen at Angkor Thom. He however says that the gates were crowned with five representations of human heads, four on each side and one in the middle, the middle one being gilded. The towers now only show four heads—yet, as they are the representations

¹ The *Chen la fong t'ou ki*, *Memoires sur les coutumes du Cambodge*, translated by M. Pelliot, B.E.F.E.O., t. ii, p. 1.

of Siva's head, there ought to be five (pañcānana) instead of four. Probably the fifth one in the middle was constructed of a more perishable material and has disappeared everywhere. It is curious that Cheou Ta-kouan calls these heads the heads of Buddha.¹

He says that criminals with their toes cut off could not enter the city gates. In the centre of the capital he describes a golden tower flanked by more than a score of towers of stone. This evidently was the Bayon. To the north of it at a distance of one li ($\frac{1}{4}$ th of a mile) was a tower of copper higher than the golden tower. This is to be identified with the Baphuon. Another li to the north was the palace where there was another tower of gold (Phimeanakas). To the east there was a golden bridge with two golden lions on each side and eight golden Buddhas in altars of stone. Then he says that these monuments were the source of the stories of the wealth and magnificence of Kambuja which merchants circulated in China.

It is very curious that he calls Angkor Vat a tomb which was supposed to have been erected in one night by Lou Pan (the Chinese god of architects). Lou Pan here stands for Viśvakarmā—the Hindu Vulcan. We have seen the posthumous name Viṣṇuloka of a king in the Angkor Vat inscriptions. Were his ashes also buried there? In Java such funereal temples are common.

¹ Avalokiteśvara is sometimes represented in such a way as to be mistaken for Siva. Cheou Ta-kouan was right and these were the heads of Avalokiteśvara.

In the eastern lake (Yaśodhara-taṭāka) he mentions a bronze recumbent figure of the Buddha from whose navel gushed out a constant flow of water. In the northern lake he describes a square tower of gold, a golden Buddha, a golden lion, and a bronze elephant, horse, and bull.

The palace was to the north of the golden tower and of the golden bridge. The tiles of the private apartments were of lead. The piers of the bridge were enormous and there were images of Buddha sculptured on them. The buildings were magnificent but the long verandahs and the covered corridors were not symmetrical. The window frames of the council chamber were golden. To the right and left were square columns on which there were about 50 mirrors. The interior of the palace was said to be more wonderful but no one could enter there. Then Cheou Ta-kouan tells the story how the Nāgi ancestress appeared every night in the guise of a fair lady in the golden tower inside the palace.

The official rank of each determined the size and structure of his house. The common people did not dare use tiles for their roofs which were thatched.

“Every one has his or her hair tied up in a knot. . . They have only a loin cloth but, when they go out, they use a scarf. . . The best cloth of the finest texture came across the western seas.” (Ramusio writes in the middle of the 16th century that there was a great demand in Kambuja for Bengal muslin.)

“The king wears a necklace of big pearls and jewelled bracelets and anklets. He goes barefoot and the soles of his feet and the palms of his hands are dyed red. . . Among the people, only the women can dye their feet and hands.”

“In the higher posts generally princes are employed. The highest officials use palanquins with a golden pole and four umbrellas with golden handles. . .”

Then the three religions are mentioned:—
 “The learned are called Pan-ki (Pandit); the monks are called Ch’ou-kou¹ (which is still the name for Siamese Hīnayāna monks), and the Taoists are called Pa-sseu-wei² (pāśupatas?).

The distinctive mark of the Pan-ki is a white thread round their necks—which is never discarded (the upavīta). The Pan-kis, who enter into service, reach the highest offices.

“The Ch’ou-kou shave their heads, wear yellow garments and keep the right shoulders uncovered and go barefoot. They eat fish and meat but do not drink wine. They also offer fish and meat to Buddha. The texts, which they recite, are very numerous and are written on palm leaves. Some of these monks have palanquins with a golden pole and a gold-handled umbrella and the king consults them about

¹ Theravāda (Southern) Buddhism had thus already made its appearance in Kambuja School. A son of Jayavarman VII had visited Ceylon to study Ceylonese Buddhism Glass Palace Chronicle quoted by Coedès, *op. cit.*, p. 230.

² Coedès, *Etats Hindouisés d'Extreme Orient* (p. 276), renders Pa-sseu-wei (ta)passvin (tapassvin=ascetics).

serious affairs. There are no Buddhist nuns." It is remarkable that at the end of the 13th century Buddhist monks were known in Kambuja by a Siamese name. This shows that Hīnayāna Buddhism was in the ascendance at this time and that it came from Siam.

"The Pa-sseu-wei (Pāśupata?) tie up their hair with a red or white cloth. Their temples are smaller than the Buddhist shrines; for Taoism (Hinduism) is not so prosperous as Buddhism. The Pa-sseu-wei worship only a block of stone (the *liṅga*). There are Taoist nuns. The Taoists do not take their food from other people, nor do they eat in public."

"The children of the laity, who go to school, come to the monks who instruct them. They return to the lay life when they are older."

"The inhabitants are fat and are very dark. . . We must go to the palace people or to the ladies of noble families to find a white complexion like that of jade. Generally women as well as men keep the upper part of the body uncovered, dress up their hair in a knot, and go barefoot. . . . Even the queens go like this. The king has five queens and numerous concubines. . . The king comes out with his principal queen and sits at the golden window of his private apartment. The people of the palace stand in rows under the window, on both sides of the verandah, and see the monarch one after another. . ."

"Usually deer-skin of a black colour is used

for writing. . . With sticks made of a white powder they write on the parchment. . .”

“. . . Their first month ‘kia-to’ (kārtika = Khmer kādāk) corresponds to the tenth month of the Chinese.” In front of the palace, on New Year’s evening, there is a display of fireworks. The king, with the foreign ambassadors, comes to see it. . . In the 5th month the images of Buddha are brought from all parts of the kingdom and they are bathed in the presence of the sovereign. . . In the seventh month after the rice harvest they burn rice in honour of Buddha. . . In the eighth month there is music and dancing and boar and elephant fights. . . In the ninth month there is the ‘ya-lie’ which is celebrated by the people passing in a procession before the palace.

“In this country there were people who understood astronomy and could calculate the eclipses of the sun and the moon. . .” Certain days of the week were considered auspicious. On certain days one should travel towards the east and on other days towards the west. Even the women could make these calculations. Then Chcou Takouan describes the system of a cycle of twelve years, each year being designated by the name of an animal (a Chinese practice). But the names of these animals were different from the Chinese names. At present however they are exactly identical with the Chinese names of the animals.

“Even the petty cases of the people came for hearing before the sovereign. . . In very grave cases the criminal was buried alive in a ditch. . . A person

suspected of theft had to plunge his hands into boiling oil and it should suffer no injury if he was innocent. . . There were a dozen small towers in front of the palace. The two adversaries in a law-suit, which was difficult to decide, would sit each on a tower. He, whose case was unjust, would, after the first, second or third day, show symptoms of some malady, while the other would not suffer in the least. . . .”

“The people frequently get ill—which is due to the too frequent baths they take.” Cheou Takouan even ascribes leprosy to too frequent baths. He mentions a leper king.

“In this country three to four harvests are gathered in one year. . . Animal manure is not used to fertilise the soil, it is despised as impure. . . .”

“The most precious products are the plumes of the king-fisher, ivory, the horn of the rhinoceros, and wax. . . The more common are cardamoms, gamboge (the resin of a tree), the oil of Lucraban seeds, etc.”

“In this country the women carry on trade. . . Gold and Chinese silver are most highly prized and, next in order of importance, are imports from China such as silk stuffs, tin, porcelain, vermilion, paper, saltpetre, etc. Wheat is in great demand, but export of wheat is prohibited in China. . . .”

“Every village has its temple or stūpa. However few may be the number of inhabitants, they have a police officer called mai-tsie (the Khmer name of the village headman is me srok). On the

highways they have rest-houses. In the recent war with the Siamese the country has been devastated."

Finally Cheou Ta-kouan mentions that the new king (of Kambuja) was the son-in-law of the late king. The latter loved his daughter, who managed to get the golden sword (the sword of state) and gave it to her husband. The son of the late king tried to resist, but his brother-in-law imprisoned him.

Srīndravarman

" This king was Srīndravarman (1296-1307 A.D.) who had succeeded his father-in-law Jayavarman VIII. It was during his reign that a shrine, one of the most finished examples of Khmer art, *viz.*, the temple of Tribhuvana-Maheśvara, at Isvarapura (Bantei Srei), was built about 16 miles north-east of Angkor. The inscriptions of that temple, recently deciphered, prove that Kambuja architecture and sculpture were still flourishing at the beginning of the 14th century. Nevertheless the kingdom was already in great danger of Siamese invasions."¹ It is interesting that the inscription of Bantei Srei confirms the statement of Cheou Ta-kouan in a passage—where the Earth is congratulated on having been delivered by a young king "from the thorns and brambles which had grown up" during the reign of an old king. It is expressly stated that the old king ceded his throne to his son-in-law Srīndravarman.

¹ M. Finot, *Hindu Kingdoms in Indo-China*, in the "Indian Historical Quarterly", December, 1925.

The Last Inscriptions

Śrīndravarman was succeeded in 1307 A.D. by Śrīndrajayavarman.¹ The inscription of Angkor Vat, which is badly damaged and bears no date, throws a dubious light on the last rulers of Kam-buja. It is the last of our Sanscrit inscriptions and probably belongs to the middle of the 14th century A.D.² The script shows distinct deterioration, but the language is fairly correct though not so polished as in the inscriptions of Yaśovarman. It is fervently Śaiva in tone. It commemorates a donation by Jayavarmādiparameśvara (who probably succeeded Śrīndrajayavarman about the middle of the 14th century A.D.)³ to an āśrama founded by his hotā Vidyeśadhīmat, the priest of Bhadreśvara. We are told that Sarvajñamuni, one of the predecessors of this priest, came from Āryadeśa (North India?). Another predecessor of this priest, Vidyeśavid, was the hotā of Jayavarman VIII and performed the abhiṣeka ceremony of his successor Śrīndravarman. On the death of Vidyeśavid, another Brāhmaṇ, whose name has disappeared,

¹ Inscriptions d'Angkor, B.E.F.E.O., t. xxv, p. 395.

² I.S.C.C., p. 560.

³ Jayavarmādiparameśvara replaced Śrīndrajayavarman in 1327 A.D. (Cœdès, *op. cit.*, p. 294). Between this monarch, the last mentioned in inscriptions, and Nippean Bat (Nirvāṇapada), the first of the kings mentioned in the chronicles which commence in 1350 A.D., the connection is not known. Jayavarmādiparameśvara seems to have been a fervent Śaiva while Nirvāṇapada must have been an orthodox Buddhist probably Hīnayāna.

became the hotā of the king (Śrīndravarman) and erected a statue of the Ganges on the banks of the Yaśodhara lake.¹

Quite recently has been discovered at Angkor Vat a few lines in incorrect Sanscrit on a pillar on which are sculptured images of the Buddha. Its interest lies in the fact that it shows that at this period (which from the incorrect Sanscrit and the uncouth appearance of the sculptures must be late 14th century or early 15th century A.D.), the cult of Avalokiteśvara (and therefore Mahāyāna Buddhism) still survived the triumphant progress of Hīnayāna Buddhism which came in from Siam. For on this pillar occurs the name of Âryāvalokeśvara which is a corrupt form of Ârya Avalokiteśvara. There is also a mention of Âryadevī (Prajñāpāramitā) and her image too can be traced on the pillar.²

Probably during the 15th century the Khmer kings, unable to resist the Siamese advance, left Angkor and withdrew further into the interior. On the south-east an even more terrible enemy, the Annamites, who had overthrown Champa, were working havoc in the realm of Kambuja. The age of inscriptions, the most glorious period of Khmer history, now comes to a close. The age of chronicles, which shows the once mighty kingdom of Kambuja a prey to the merciless inroads of Annamites on the one hand and the Siamese on the

¹ I.S.C.C., p. 572 (stanza 49) and p. 574 (stanzas 62, 63, 66).

² B.E.F.E.O., t. xxv, p. 406.

other, is a dry and depressing account of pompous titles of princes and internal dissensions which were exploited by the foreign enemies. These chronicles are comparatively modern, being rewritten from Siamese sources at the end of the 18th century—the old histories having been destroyed in the perpetual wars which afflicted the country.

The middle of the 14th century A.D. was a transitional period in mainland South-east Asia. Ayuthia, the Thai Kingdom which destroyed Angkor, was founded in 1350. Laos rose to power under Fa Ngum in 1359. Cambodian chronicles tell the story of the gardener of the cucumber patch who was crowned king of Cambodia on the extinction of the old line of monarchs of Kambuja.

CHAPTER X

CONCLUSION

Sanskrit Culture in Kambuja

We have seen in the preceding pages how effectively Kambuja was 'Hinduised'. The kings, nobles, and priests had Sanskrit names. The pandits of the royal court wrote the inscriptions—some of which are quite long compositions—in elegant Sanskrit. Princes were educated by their gurus in the Siddhāntas (mathematics and astronomy), the Sanskrit grammar (especially the works of Pāṇini and Patañjali), the Dharma-śāstras, the different systems of philosophy, etc. Śāstrotsavas (literary assemblies) were held in which sometimes Brāhmaṇ ladies also joined and won admiration by their learned discussions. Vedic sacrifices like the Mahā-homa, Lakṣa-homa, koṭi-homa, etc., were performed by the monarchs. The Vedas (especially the Atharva-veda) and the Vedāṅgas were carefully studied. The invocations to Śiva in the earliest inscriptions show knowledge of the Vedānta. Daily recitations without interruption of the Rāmāyaṇa, Mahābhārata, and the Purāṇas are referred to in a sixth century inscription (I.S.C.C., p. 30). Kings appointed ācāryas in āśramas and other holy places to teach grammar. Emphasis is laid on the teaching of the Sanskrit grammar in Kambuja epigraphy. And it must have been well taught if we can judge from the

faultless language of the inscriptions. We hear of libraries, well-stocked with many different kinds of books on all the Śāstras, and of schools full of presents offered, at the end of their studies, by pupils. Yaśovarman's digraphic inscriptions show intimate knowledge of the Mahābhārata, Harivaṃśa, and the works of Guṇāḍhya, King Pravarasena, Vātsyāyana, Mayūra, etc. Obscure names in Sanscrit literature like Śura, Bhimaka, and Viśālākṣa are also cited there. What is more curious is that legends and traditions, which had grown up round the names of famous authors in India, had found their way into Indo-China in the ninth century. Thus Patañjali the grammarian was regarded in Kambuja as in India as an incarnation of the Śeṣanāga. There is an allusion to the story of the withdrawal from the royal court of Guṇāḍhya, the author of the Brihat-Kathā, and his restoration to royal favour, in one of Yaśovarman's inscriptions. We have seen quotations from Pāṇini and Manu in Kambuja epigraphy. One of our earliest inscriptions (that of Hanchey) shows a close imitation of Kālidāsa's description of Raghu's conquests in his Raghuvamśa.¹ Suśruta, the writer on medicine, was also known. Various Sanscrit metres were successfully used by the Court poets of Khmer. All this shows intimate cultural relations between Kambuja and India.

¹ In the inscription of Prṇ Rup, a very long Sanscrit inscription, there are four references to Kālidāsa's Raghuvamśa (CLXIV, CXCIX, CCXI, CCXXII). It is an inscription of King Rājendravarman's reign (944-968 A.D.).

Brāhmaṇs in Kambuja

On the social side too we can see the impress of Indian influence. Sūryavarman I is stated to have "established the division of castes" and to have placed the Brāhmaṇ Śivācārya at the head of his caste. Harṣavarman III boasts of having made people observe strictly the duties of the four castes. The Brāhmaṇs especially seem to have been well organised from at least the fifth century A.D. They were apparently reinforced by immigrants coming from India continuously from the 5th to the 14th century. Chinese annals mention two Kaundinyas as the pioneers of Indian cultural and political influence. In the eighth century, Agastya, coming from India, marries the princess Yaśomati. In the tenth century, Indralakṣmī, daughter of King Rājendravarman, is given in marriage to the Brāhmaṇ Divākara, who was born on the banks of the Jumna "where Kṛṣṇa played in his infancy." Towards the end of the twelfth century the learned Hriṣīkeśa, of the Bharadvāj gotra, hearing that a knowledge of the Vedas was held in high esteem in Kambuja, comes to the court of Jayavarman VII. Finally, the inscription of Angkor Vat, the last of our Sanscrit inscriptions and probably belonging to the middle of the fourteenth century, tells us of Sarvajñamuni, a priest of Bhadreśvara, who came from Āryadeśa (North India?).

We do not get much substantial evidence of the other castes however. Sometimes we come

across references to a royal princess marrying a Kṣatriya. We hear much, of course, of the solar dynasty (founded by the Rīṣi Kambu and the (nymph Merā) and the lunar dynasty (which has been traced from Kaundinya and Somā). In these cases too, the founders of the two dynasties were Brāhmaṇs, though the later rulers assume the Kṣatriya title of 'varman.' In India too there are cases of a dynasty, Brāhmaṇ in its origin, being recognised later on as Kṣatriya. It is curious that the tradition of to-day sees in the Bākus, who are the descendants of the ancient Brāhmans, the future sovereigns of the country in case the present royal family of Cambodia becomes extinct.¹

Caste regulations, however, were much more elastic in Kambuja than in India. Not only did Brāhmaṇs wed Kṣatriya princesses (which was after all a valid practice, though not usual in India), but the kings married sometimes Brāhmaṇ maidens—something quite unorthodox according to the Śāstras. Jayavarman II had a Brāhmaṇ wife of the name of Prāṇa. Both the queens of Jayavarman VII belonged to the Brāhmaṇ caste.

Indian Religions in Kambuja

As regards the influence of Indian religions on Kambuja, Chinese annals tell us of the prevalence of the cult of Maheśvara (Śiva) in the country in the fifth century A.D. During the

¹ Aymonier, *Histoire de l'ancien Cambodge*, 1920, p. 178.

whole period covered by our inscriptions the cult of Śiva held its ground as the State religion. Only from the ninth century Mahāyāna Buddhism gradually came into prominence, and during the reigns of some kings at least, *e.g.*, Sūryavarman I and Jayavarman VII, shared the royal favour with Śaivism. This strange combination of Mahāyāna doctrines with the worship of Śiva has its parallel in Champa, in Java under the Siṅgasari and the Majapahit dynasties, and in Magadha and Bengal under the Pāla dynasty. This syncretism of Śaivism and Buddhism was to be found about the same period in all these countries. We shall shortly revert to this topic.

Other Indian cults were not unknown in Kambuja.¹ The worship of Hari-Hara (Viṣṇu and Śiva combined as one) was very popular in Kambuja in the sixth and seventh centuries. Some of the oldest and finest Khmer sculptures represent this combination. In one case these two deities were combined in a liṅga emblem—which is unusual in India. Viṣṇu was worshipped separately too. Sūryavarman II was a Vaiṣṇava and the great temple of Angkor Vat, which was built during his reign, is very probably a shrine of Viṣṇu. Images of Umā, Lakṣmī, Sarasvatī and of Gaṅgā (the Ganges) are also mentioned in the inscriptions. A shrine was raised to Kṛṣṇa in a place called Madhuvana by the Brāhmaṇ Divākara who came from the banks of the Jumna. At least

¹ A Fu-nan Sanscrit inscription (4th century A.D.) is Vaiṣṇava (see Appendix I).

once an image of Brahmā is referred to. In the digraphic inscriptions of Yaśovarman, we hear of shrines consecrated to Gaṇeśa, Nidrā, Kārttikeya, Nārāyaṇa, Brahmarākṣasa, Rudrāṇī, etc.¹ The goddess Nidrā (sleep) is identified by Barth with Yoganidrā or Mahāmāyā (a form of Durgā). The mention of a shrine of Brahmarākṣasa is peculiarly interesting. He is not a god at all but a malignant spirit. When a wicked Brāhmaṇ commits suicide or meets with a violent death, according to popular tradition his troubled soul assumes the form of a Brahmarākṣasa. No shrine dedicated to such an evil spirit probably exists in India, but the Brahmarākṣasa plays an important role in numerous folk-tales of Bengal. Aymonier states that the defiles of the hills of Bantea Meas, where this shrine is situated, are supposed to be haunted up to this time and still strike terror into the hearts of the superstitious.

Deification of Distinguished Persons

An original aspect of Kambuja religion is the deification of kings, queens, learned priests, and other persons of distinction and their identification with Śiva (in the case of men) and Durgā (in the case of women). These divinities were represented by images reproducing the features of the persons thus honoured and were also named after these individuals—the only distinction being the addition of the titles Ívara or Devī to the personal names to show the identification with the deity. Thus

¹ I.S.C.C., pp. 376, 382, 385, 387, 388 and 390.

king Yaśovarman erects two images of Śiva, which bore the names of Indravarmēśvara and Mahāpatīśvara, the names of the king's father Indravarman and of his grandfather Mahāpativarman, who are here worshipped as Śiva. Two images of Durgā were also consecrated at the same place, which were named Indra-devī and Rājendra-devī—the names of the king's mother and grandmother. Ancestor-worship and the worship of Śiva and his spouse were thus combined. In Champa too we come across this practice.

These images were statues of the persons thus deified. An image of Bhagavatī at Baset is stated in the accompanying inscription to be the effigy of a lady.¹

Identifications of distinguished men and women with Viṣṇu and the Buddhist goddess Prajñāpāramitā are also referred to. In short, from the ninth to the end of the twelfth century, allusions to this practice of apotheosis of persons, held in high esteem, are quite common in our inscriptions.

Moreover, similar deification of living people too was not unknown. Thus Punnāgavarman consecrates an image of Śiva "which is made after his own likeness."² King Udayādityavarman II consecrates the liṅga Jayendravarmeśvara when his guru Jayendrarman, in whose honour the emblem was so named, was still alive.³ The victorious

¹ Cœdès, 'Sur l'apothéose au Cambodge', B.C.A.I., 1911, p. 42.

² Journal Asiatique, t. xx (1892), p. 145.

³ Insc. of Sdok kak Thom, B.E.F.E.O., t. xv, p. 86.

general Saṅgrāma offers to the king the spoils of war requesting him to present them "to your subtle ego who is Īśvara dwelling in a golden liṅga."

Then again we have posthumous titles of the kings indicating that they had gone to the heavens of their favourite deities such as Śivaloka, Viṣṇuloka, Nirvāṇapada, etc. A few of the kings of Champa have similar posthumous titles.

Finally we have the cult of the Kamraten Jagat ta rājya (the god who is the kingdom) or the Deva-rāja (the Royal God). This deity (which was a Śiva-liṅga) represented the royal essence present in the living king of Kambuja and in all her kings.

In Java we have the magnificent statue of King Erlangga deified as Viṣṇu and seated on Garuḍa. The statue of Kertarajasa, the first king of Majapahit, also displays all the divine symbols of Viṣṇu, namely—the conch, the disc, the club, and the lotus. King Kritanagara, the last of the Siṅgasari dynasty, had his statue set up in a cremation ground in the shape of the Jina Akṣobhya. In the Nagara-kritagama, Hyam Wuruk, the greatest of the Javanese kings, is represented as identical in essence with Śiva-Buddha.

We have already noticed that something like the cult of the Royal God, with its mystic connection between the ruling dynasty and the divinity, was to be found in Central Java (Dinaya inscr. of 760 A.D.) and Champa (inscr. of Dongduong) associated in each case with an important rôle given to a Brāhmaṇ family. Dr. Bosch in his article in

the *Tijdschrift Bat. Gen.* (Deel LXIV, 1924) supposes a common origin for all this in Kuñjara-Kuñja in South India.

In India too the custom of describing the god of a temple by the name of the founder was well known. "At Pattadakal (which region offers so many points of resemblance to Kambuja)," says Sir Charles Eliot, "King Vijayāditya founded a temple of Vijayēśvara, and two queens, Lokamahādevī, and Trailokyamahādevī, founded temples of Lokeśvara and Trailokeśvara."¹

An inscription from Kurgod in the Bellary district (Madras Presidency), dated 1181 A.D., states that in the course of his pious reign, Rācamalla (the Sīnda ruler of Kurgod) was favoured with an epiphany of Śiva and his attendant spirits. After death Rācamalla was translated to Sālokya in Śiva's heaven, subsequently appearing on earth as a manifestation of Śiva in form of a svayambhuva (self-created) liṅga in Kurgod, where a sanctuary was raised and worship paid to him under the name of Udbhava-Rācamalleśvara.² The ancestor of the Sīnda princes was supposed to have sprung from the union of a Nāga king with the radiance (personified) of Śiva's sword.

Among the Bengalis up to this time, when speaking of a departed relation, we say *Īśvara so-and-so*. The idea is that after death the person has become merged in God.

¹ Sir Charles Eliot, 'Hinduism and Buddhism,' Vol. III, p. 116.

² *Epigraphica Indica*, Vol. XIV, No. 19, pp. 279-281.

The passage in the Pratiṃā nāṭaka (attributed to Bhāṣa), referring to the statue of the deceased King Daśaratha being added to the statues of his predecessors in the pratiṃā (statue) hall, has already been referred to. Some of the shrines of the great temple of the Bayon (of Angkor Thom) must have been like this—where the great men of the country were commemorated by statues which received veneration side by side with the images of gods and goddesses.

Possibly there might have been some Chinese influence too in this Kambuja practice of the apotheosis of ancestors. In the Far East ancestor-worship is the fundamental form of religion, and in China we find fully developed the notion that ancestral spirits could reside in tablets.

As regards the apotheosis of kings, we must remember that in the Śāstras (and in the Bhagavad Gītā too) the king is, as it were, the image of God. Moreover, as Sir Charles Eliot says :—"A simpler cause tended to unite Church and State in all these Hindu colonies. In mediaeval India the Brahmans became so powerful that they could claim to represent religion and civilization apart from the State. But in Kambuja and Champa, Brahmanic religion and civilization were bound up with the State. Both were attacked by and ultimately succumbed to the same enemies."¹

Mahāyāna Buddhism in Śrīvijaya and Kambuja

Before we pass on to other aspects of life in Kambuja, something should be said about the

¹ Hinduism and Buddhism, Vol. III, p. 117.

rise and progress of Buddhism in that country. Early in the sixth century two Buddhist monks Saṅghapāla and Mandra went from Fu-nan to China and translated some of the Buddhist scriptures into Chinese. Their translations are yet to be found in the Chinese tripīṭaka. I-tsing, who travelled in these regions towards the end of the seventh century, speaking of Fu-nan says:—"In ancient times...the people worshipped many Devas. Then the Law of Buddha prospered and expanded. But at the present time a wicked king has completely destroyed it and there are no more monks." From his writings it seems that Hīnayāna Buddhism of the Mūlasarvāstrivāda school flourished in Indochina and in Śrīvijaya in Sumatra.

It was with the arrival from "Javā" of Jayavarman II at the beginning of the ninth century, that Mahāyāna Buddhism rose into prominence in Kambuja. / Probably Java here means the Śrīvijaya kingdom, which at this time wielded its sway over considerable portions of Sumatra, the Malay Peninsula, and Java. The Kalasan inscription in Central Java (778 A.D.), which dedicates a temple to Tārā, the splendid Buddhist structures like Borobodur constructed by the Śrīvijaya kings in Java, the Nalanda plate of Devapāla of Bengal (towards the close of the 9th century) granting some villages for the upkeep of the monastery built at Nalanda by Bālputradeva of the Śailendra dynasty of (the Śrīvijaya kingdom of) Sumatra, the Chola inscription of the early eleventh century commemorating

the donation of a village to a Buddhist temple at Negapatam, built by a king of the Sailendra dynasty of Śrīvijaya—all these show the fervent ardour displayed by the rulers of Śrīvijaya in the cause of Mahāyāna Buddhism. A Nepalese manuscript of the eleventh century, which gives miniatures of famous Mahāyāna images at important Buddhist centres, contains a miniature which represents Avalokiteśvara, with the heading “Avalokiteśvara at Śrīvijaya-pura in Suvarṇapura (Sumatra).” The voyage of the celebrated Bengali monk Atīśa to Suvarṇadvīpa (Sumatra), to consult a learned Buddhist monk in that distant island (mentioned in Tibetan and Nepalese works), shows the reputation of Śrīvijaya up to the middle of the eleventh century as a stronghold of Mahāyāna Buddhism.

Now why Jayavarman II of Kambuja was in Java or Śrīvijaya at all we do not know.¹ An Arab writer Abu Zayd (916 A.D.) relates the story of a victorious expedition undertaken by the “Maharaja” (of Śrīvijaya) to Khmer. Possibly, towards the end of the eighth century (which century is a blank in Kambuja history), Śrīvijaya claimed some sort of suzerainty over Kambuja, and Jayavarman, a prince of the latter country, might have resided for some time at the court of his sovereign.

¹ Was Jayavarman II a descendant of the Fu-nan Kings—an exile from his country living at the Sailendra court in Java and were the Sailendras also related to the Fu-nan (Sri Saila?) dynasty? Scholars of late have been making such suggestions.

The important inscription of Sdok Kak Thom, the record of the High Priests of the Royal God, states that on coming back from Java Jayavarman II built three capitals in succession—Hariharālaya, Amarendrapura and Mahendraparvata, and that in his last days the great king went back to his first capital Hariharālaya. Apparently Jayavarman had been infected with the spirit of the great building activity which the Śrīvijaya kings were at this time showing in Central Java. Now Amarendrapura, the first of the great monuments of Khmer art, has been successfully identified with Banteai Chmar—a city which recent researches have discovered to be wholly Mahāyānist and of which Avalokiteśvara was the presiding deity.¹ This is strong evidence for inferring that Mahāyāna Buddhism came with Jayavarman II from Śrīvijaya.

Hariharālaya, the first and last capital of Jayavarman II, is generally supposed to be in the immediate vicinity of Angkor Thom. The third capital Mahendraparvata (the present Phnom Koulen) is a few leagues to the N.W. of Angkor, and this hill was the quarry from which were supplied the stones for constructing Angkor Thom. The Brāhmaṇical inscription of Sdok Kak Thom ascribes the founding of Angkor Thom to Yaśovarman—a fervent Śaiva. This famous capital has been up to this time supposed to be pre-eminently Śaiva, and the Bayon has been

¹ B.E.F.E.O., t. xxv (1925), Nos. 3-4, p. 294. Banteai Chmar, we now know, belongs to the reign of Jayavarman VII.

considered, on the authority of the inscription of Sdok Kak Thom of the Brāhmaṇ High Priests, to be the shrine of the Royal God. But quite recent discoveries have shown traces of representations of Lokeśvara on the gates of this city, and a Lokeśvara (Avalokiteśvara) image has been found in a central place in the temple of the Bayon itself. What makes these recent findings more interesting is the fact that these emblems of Mahāyānism at Angkor Thom have been deliberately mutilated or carefully concealed by Śaiva iconoclasts. M. Finot has been led to the conclusion that Angkor Thom began as a Buddhist city, which was placed under the special protection of the Bodhisattva Lokeśvara, and that the Bayon itself was in the beginning a Lokeśvara shrine, which was afterwards converted into a Śaiva temple.¹ Between Angkor Thom and Banteai Chmar (the second capital of Jayavarman II) many vestiges of the Lokeśvara cult have been found in the intervening country and these have also suffered from iconoclastic zeal.

M. Finot's conclusion is that Angkor Thom was founded by Jayavarman II—a Mahāyāna Buddhist. It seems that Hariharālaya (the first and last capital of Jayavarman II) was simply

¹ *Etudes Asiatiques*, 1925, Vol. I, pp. 227-256. Now that we know that the ruins of Angkor Thom, as we see them to-day, date from Jayavarman VII's reign (12th century) and that Jayavarman VII was a fervent Mahāyāna Buddhist who built the Mahāyāna Buddhist shrine the Bayon, the mystery is cleared up. Some of his successors seem to have been fanatical Śaivas to whose acts of vandalism Angkor bears witness to-day.

the older name of Angkor.¹ Yaśovarman, M. Finot thinks, converted it into a Śaiva city, and as in the Brāhmaṇical inscription of Sdok Kak Thom, he is represented as the founder of this capital, the acts of vandalism committed against Mahāyānist images may perhaps be attributed to him. It is also strange that the exceptionally long reign of Jayavarman II should have left no contemporary inscription, especially when this period was considered to be so brilliant in subsequent times. Probably the inscriptions of the Buddhist sovereign were deliberately destroyed.²

This very inscription of the High Priests of the Royal God suggests some relation between the religion followed at first by Jayavarman II and Java or Śrīvijaya. We have already seen the passage in which Jayavarman asks the Brāhmaṇ Hiranyadāma, who came from Janapada and who had supernatural powers, to draw up a ritual so that Kambuja-deśa might no longer be dependent on Java and that there might be in the kingdom a Cakravarttī sovereign (*i.e.*, a ruler not owing allegiance to any sovereign). It seems, therefore, that Jayavarman II, at first a fervent Mahāyānist, adopted a Tāntric form of Śaivism (for we hear of Hiranyadāma, who possessed "siddhi,"

¹ All this is obsolete now. But it is interesting to note that Prof. M. Ghosh in his recent work seems to be almost of the same opinion. The vandalism was committed by the successors of Jayavarman VII.

² In the badly damaged inscription of Prasat Khanat (see p. 78) one can decipher the name of Lokanātha (Buddha) and Jayavarman II.

teaching Tāntric texts) to cut off all connection with Śrīvijaya. It strengthens our hypothesis that the Mahāyāna Buddhism, which we find at this period in Kambuja, came from Śrīvijaya.

*Mahāyāna Doctrines from Magadha
in Śrīvijaya*

Now the problem rises—from which part of India did Śrīvijaya and Kambuja get this Mahāyāna Buddhism? If the early Śaiva cult in Indo-China and the Malay archipelago seems to have originated from South India—the later wave of Mahāyāna Buddhism, it seems to me, is to be traced to Magadha and Bengal. In the seventh century, Buddhism, especially Mahāyāna Buddhism, had already dwindled into insignificance in Southern India, which was dominated in this period by Jainism and Śaivism. A few scattered remnants of the Buddhist cult in the South, observed by Hiuen Tsang, were mostly of the Hinayāna school. So we should not expect the wave of proselytising zeal, which made the Śailendra kings of Śrīvijaya propagate the Mahāyāna faith in the Malay peninsula (Inscr. of Vien Sa, 775 A. D.),¹ and in Java (Inscr. of Kalasan, 779 A.D.),² to have reached the shores of Sumatra from Southern India. Moreover, we can bring more direct evidence to bear upon this point. Kern, in his *Geschiedenis van het Buddhisme in Indie* (Part II, p. 415), states that Dharmapāla, the famous professor of Nalanda,

¹ G. Ferrand, *L'Empire Sumatranais de Śrīvijaya*, p. 38.

² *Ibid.*

after teaching there for 30 years, left for Suvarṇadvīpa (Sumatra).¹ Again the inscription of Kalasan in Central Java, which commemorates the construction of a temple of Tārā by order of the Mahārāja of the Sailendra dynasty, is written in North Indian characters. Sir R. G. Bhandarkar wrote in 1889² after seeing a photo of this inscription, "The characters resemble those of the North Indian inscriptions of the period between the eighth and eleventh centuries; while the style of execution is almost exactly like that of an inscription (of the middle of the ninth century) found at Ghosravan near the old city of Nalanda in Magadha." At this time Magadha was part of the dominions of the fervently Mahāyānist Pālas of Bengal.

This inscription does not stand alone. Burnell, as we have already seen (p. 100), writes in his *South Indian Palaeography* (p. 53) that inscriptions in this Nāgarī character occur in considerable numbers in Java. "Grants, explanatory remarks, inscriptions on rings and Buddhist confessions of faith have all been found in this character."

In the digraphic inscriptions of Yaśovarman (ninth century A.D.) the North Indian characters appear in Kambuja also. Barth is of the opinion (see p. 103) that this North Indian alphabet

¹ See Tārānātha, *History of Buddhism in India*, transl. by Schiefner, p. 161.

² Bombay Branch of the Royal Asiatic Society :—A Sanskrit. Inscription from Central Java, 1889.

arrived in Kambuja only after making a long halt in Java, as the Javanese and Kambuja (Nāgarī) scripts resemble each other more closely than any of the North Indian scripts. I suggest that this script and Mahāyāna Buddhism probably came both together with Jayavarman II into Kambuja from Śrīvijaya. We must remember that we possess no contemporary inscription of Jayavarman II. I have already quoted Barth's remark (p. 102) that as regards general aspect this new script in Java and Kambuja is more akin to Bengali than to any other Northern alphabet.

Burnell believed that Buddhist emigrants from North India came in large numbers to Java about the eleventh century—perhaps on account of religious disputes in India.¹ Since then the Kalasan inscription of Central Java (779 A.D.) and the digraphic inscriptions of Yaśovarman (889 A.D.) have been discovered, and we now know that the kingdom of Śrīvijaya (in Sumatra) was an important stronghold of Mahāyāna Buddhism in the eighth century. Towards the end of the seventh century I-tsing wrote that there were a few Mahāyānists in Malayu (in Sumatra and part of the Śrīvijaya kingdom) while the Mūlasarvāstivāda (akin to Hinayāna but apparently not irreconcilable to Mahāyāna) was the dominant form of Buddhism in Śrīvijaya. Moreover he mentions that the king of Śrīvijaya possessed ships sailing between India and Sumatra,

¹ Indian Antiquary, V. p. 316.

and that it was on a ship belonging to the king that he himself sailed for Tāmralipti (Tamluk, near the mouth of the Hughli). This shows regular commercial intercourse with Bengal.

Again we know from the account of Hiuen Tsang that Śaśāṅka, king of Kārṇa-suvarṇa (south of Murshidabad), violently persecuted the Buddhists early in the seventh century. It is possible that as a result of this persecution there might have been a large-scale emigration of Buddhists to Farther India and the Malay archipelago.¹ But in spite of this king's attempt to extirpate Buddhism, it held its ground in Kārṇa-suvarṇa itself. For Hiuen Tsang, when he visited this region, mentions a "magnificent and famous" Buddhist monastery of the name of 'Rakta-mrittikā' (Red Earth)—"the resort of illustrious Brethren" (Watter's translation, Vol. II, p. 191) and ten other Buddhist shrines in the capital. It is curious that the present name of this locality is Rāṅgāmātī (Bengali for red earth). By the by, the "Raktamrittikā," referred to in an early Sanskrit inscription in the Malay Peninsula, as the place to which belonged the pious Buddhist sea-trader who was the author of this inscription, may well have been this Bengal monastery, on the bank of the Bhāgīrathī (or Hughli), the name of which has still survived. However that may be, when Hiuen Tsang came to Samatāṭa (the delta of the Ganges)—he heard of

¹ M. Senart, while discussing the inscription of Srei Santhor (see pp. 148-49), quotes Tārānātha as mentioning that many Buddhists came to Indo-China from Madhya-dēśa (Magadha) in the 8th century.

Śrī-Kṣetra (Prome), Dvārāvātī (in Siam), Isānapura (Kambuja) and Mahā-Champā as countries lying toward the east and of Yamandvipa (Yavadvīpa) to the south-east. He says that these countries beyond Samatāṭa were not visited by him, but he gained information about them at Samatāṭa.¹ People in Samatāṭa (the Gangetic delta) must then have been acquainted with these distant regions. It is noteworthy that Kambuja is mentioned by the name of Isānapura, for Isānavarman was reigning there probably at that very time or a few years before it.

Spread of Tantra-yāna from Bengal

But it was under the Pālas of Bengal (who rose to power in the latter half of the eighth century) that Mahāyānism reached its highwater mark in Bengal and Magadha.² But from the beginning of this Pāla period Mahāyāna doctrines became tinged with Tāntrism. The Pāla dynasty lasted until the Muhammadan conquest of Bihar in 1199, and throughout this long period the Pāla monarchs remained steadfast supporters of Buddhism, though unfortunately Tāntrism worked havoc with it—especially in the eleventh and twelfth centuries. And Tāntrism was also at the same time modifying Saivism in Bengal. Tāntric Buddhism (or Tantra-yāna) was in this period

¹ Watter's Yuan Chwang, Vol. II, p. 187.

² And it was in the Pāla period that the relations between Farther India and Bengal and Magadha were the closest (Vide Nalanda inscription of Devapāla).

slowly losing itself in the Tāntric Śaiva cult. Lokeśvara and Tārā were becoming mere shadows of Śiva and Durgā. The Brahmans, who monopolised the office of prime-minister of the Pāla kings, must have helped to bring about this curious medley.¹ The later Pāla kings installed images of Śiva side by side with images of Lokeśvara. Indeed the form of this Lokeśvara was like that of Śiva and was adorned in the same manner with snakes as ornaments. A curious scripture, the *Śunya Purāṇa*, written by one Ramāi Paṇḍit in the eleventh century, combined the doctrine of 'void' of Mahāyānism with Tāntric practices into which the whole of the Hindu pantheon was also introduced.² Other teachers taught darker secret teachings, and Buddhism fell into evil days indeed.

But all this is interesting because Mahāyānism and Śaivism in Sumatra, Java, and Kambuja showed during this same period exactly the same characteristics. As M. Finot has pointed out the images of Lokeśvara at Angkor Thom bore such a strong resemblance to those of Śiva, that the iconoclasts (probably during Yaśovarman's reign) spared some of them by mistake. After this outbreak of fanaticism, Mahāyānism and Śaivism became more and more fused together—as we have seen in the inscriptions. In one case we have seen the identification became so complete that a Trinity was composed of Brahmā, Viṣṇu and Buddha, and this combination was dedicated to Śiva. Buddhist

¹ R. D. Bannerji, *Mem. A.S.B.*, Vol. V, pp. 43-113, 1915.

² D. C. Sen, *Bengali Language and Literature*, p. 30.

sovereigns like Jayavarman VII had Brahmans versed in the Vedas as royal chaplains and paid their homage to Brahmanic deities. We have also noticed in the inscriptions that Tāntric doctrines had crept into the Śaiva cult of Kambuja. Hiranyadāma, who introduced the worship of the Royal God, taught four Tāntric texts to the first high priest of this deity. Several kings were initiated into the Vrah Guhya (the Great Secret) by their Brahman gurus. Udayādityavarman II, after celebrating the Dikṣās (mystic consecrations), performed the mahotsavapūjā according to the Vrah Guhya¹ with the aid of the high priest of the Royal God—Jayendra-Paṇḍita. Buddhism in Kambuja was apparently not so much tinged with Tāntrism as far as we can learn from the inscriptions. There are however references in an inscription to the “tantras of the Pāramis” (see p. 154). See also the references to Śakti in a Buddhist inscr. (p. 218). Also images of Hevajra have been quite recently discovered at Angkor Thom (as the writer heard recently from M. Finot). This is a Tāntric Buddhist divinity (which is Śaiva in its attributes) introduced into Tibet and Nepal from Bengal during the Pāla period.

In Java and Sumatra, Mahāyāna Buddhism and the cult of Śiva, both deeply imbued with Tāntric influence, are to be seen often blending with one another during this period. The Kamahāyānikan, consisting of Sanskrit verses explained by a Kavi (Old Javanese) commen-

¹ B.E.F.E.O., t. xv, No. 2, p. 93.

tary, professes to teach the Mahāyāna and Mantrayāna. Sir Charles Eliot thinks that it offers many parallels to Nepalese Tantric literature, which, as we know, consists of the teachings of the Buddhist monks of Magadha and Bengal during the Pāla period. According to this treatise, Brahmā, Viṣṇu, and Śiva are emanations of the Dhyānī Buddha Vairocana. The “pañca makāras” are also referred to in this strange work.¹ Another Kavi text, which gives the story of Kuñjarakaraṇa, extols Vairocana as being Śiva and Buddha in one. The Javanese version of the Sutasoma Jātaka, composed by one Tantular who lived at Majapahit in the reign of Rajasanagara (1350-1389 A.D.), states, “The Lord Buddha is not different from Śiva.”² But most important of all from this point of view are the references to the Tāntric practices in Java and Sumatra in I. J. L. Moens’ article in the *Tijdschrift voor Indische Taal. . . Land en Volkenkunde. . .* (Deel. LXIV, 1924). There we find extracts from Prapañca’s Nagarkritagama (a Kavi work composed during the reign of Hyam Wuruk—fourteenth century) showing Kritanagara, the ruler of Singasari, as receiving worship as a Śiva-Buddha. But Śiva is here Bhairava and Buddha has the terrible demoniac aspect which we come across in the Vajrayāna. We find a statue of this king in a cremation ground—which is an unmistakable proof of the Tāntric doctrines which he professed. Again while discussing the Tāntric ins-

¹ Sanghyang Kamahāyanikan, ed. by J. Kats, p. 24.

² Sir Charles Eliot, *Hinduism and Buddhism*, Vol. III, pp. 175,

criptions (1269), of Ādityavarman, a Sumatran prince, Moens describes this prince as receiving in a cremation ground the Bhairava consecration while on all sides corpses burnt on funeral pyres. The funereal monument of this prince states that he possessed all the Buddhist virtues and that he was an incarnation of Lokeśvara.

Now we can definitely assert that at this time such a blend of Buddhism and Śaivism in the melting pot of Tāntrism occurred only in Magadhā and Bengal under the Pālas. And up to this day we find such a syncretism of corrupt Buddhist and Śaiva doctrines in Nepal and in Tibet, and we know that these countries imported this cult from Pāla Bengal. "The Nepalese Brahmans tolerate Buddhism. The Nepāla-māhātmya (a Hindu text) says that to worship Buddha is to worship Śiva and the Svayambhu Purāṇa (a Buddhist text) returns the compliment by recommending the worship of Paśupati (Śiva). The official itinerary of the Hindu pilgrim includes Svayambhu where he adores the Ādi-Buddha under that name. More often the two religions adore the same image under different names ; what is Avalokiteśvara to the one is Mahākāla to the other."¹ Sir Charles Eliot rightly says that this singular fusion of Buddhism with Hinduism, which Nepal now presents, helps us to understand what must have been the last phase in Pāla Bengal. And we should compare with this

¹ Sir Charles Eliot, *Hinduism and Buddhism*, Vol. II, p. 118.

the blend of the Śiva worship and Mahāyāna Buddhism in Sumatra, Java and Kambuja.

B. Bhattacharya, in his "Indian Buddhist Iconography" (1924), states that the Śakti element in the Tāntric doctrine, which brought in the Śaktis or the female energies of the Dhyānī Buddhas, was first associated with the Mahāyānist cult by Indra-bhuti, the King of Udyana¹ (Chitral) about 700 A.D. He quotes the Tibetan historian Tārānātha to that effect. But Tārānātha himself is our main authority for asserting that it was in the Vikramaśilā and the Jagaddala universities, founded by the Pāla kings of Bengal, that this Tantrayāna Buddhism was fully developed, and that it was from these centres that famous missionaries went to preach in Tibet and Nepal. We learn that Sanskrit books were translated into Tibetan at Vikramaśilā itself, which was the resort of many Tibetan students.

Intercourse between Bengal and the Archipelago

We also know that there was direct intercourse between Bengal and the Malay Archipelago. We have the copperplate grant of Devapāla (about the end of the ninth century), granting five villages for the upkeep of a monastery—which is described quite fully. There we find that the illustrious Mahārāja Bālaputra, the overlord of Suvarṇadvīpa (Sumatra), whose mother was Tārā—the daughter

¹ Tārānātha writes 'Uddiyāna.' Is this the same as Udyāna (Chitral)? Some have supposed Uddiyāna to be Orissa (Uḍra).

of a King Dharmasetu of the Lunar race and the queen of a king who was the son of the renowned ruler of Yava-bhūmi (Java)—“with his mind attracted by the manifold excellences of Nalanda, built there a monastery, which was the abode of the assembly of monks of various good qualities, and was white with the series of stuccoed and lofty buildings.—(This monarch) having requested King Devapāladeva through envoys . . . issuing a charter (Devapāla) granted these five villages.”¹

Then we have the memoirs of Atīśa, a monk “born in the royal family of Gauḍa at Vikrampur in Bengal” (in 980 A.D.), who established Buddhism on a sound footing in Tibet and was the guru of Bromton—the founder of the first grand hierarchy of Tibet. These memoirs were written by Kalyāṇa Mitra Phyagsorpa—the personal friend of a devoted companion of Atīśa—and were printed in a Tibetan monastery in 1250 A.D. In this work² we find that Dipaṅkara (whose earlier name was Atīśa), after being ordained in the highest order of Bhikṣus, resolved to go to Āchārya Dharmakīrti—the High Priest of Suvarṇadvīpa. “There is a country filled with precious minerals and stones called Suvarṇadvīpa. Dharmakīrti was born in the royal family of that country. With a view to acquire a thorough knowledge of the Dharma he obtained leave from his father to go to Jambudvīpa (India) for a pilgrimage to Vajrāsana (Bodh-Gaya). The great Ācārya Śrī Ratna at Vajrāsana consented

¹ *Epigraphica Indica*, July, 1924, p. 310.

² Referred to in Sarat Chandra Das' 'Indian Pundits in Tibet'.

to instruct the Sumatran prince in Dharma only if he vowed to become a monk." After finishing his education at Vajrāsana (Gaya), Dharmakīrti went back to Suvarṇadvīpa, and such was the fame of his learning that he made Suvarṇadvīpa the headquarters of Buddhism in the East. So, in the company of some merchants, Dipaṅkara (or Atīśa) embarked for Sumatra in a large vessel. The voyage was long and tedious extending over several months. Dipaṅkara resided in Suvarṇadvīpa for twelve years in order completely to master the teachings of Dharmakīrti. Then he returned to India, accompanied by some merchants in a sailing vessel, visiting Ceylon and the 'island of forests' on his way. It was after this that he went on his highly successful mission to Tibet.

In a Nepalese manuscript with miniatures,¹ dating from about the eleventh century, the first miniature has the explanatory note "Dipaṅkara in Yavadvīpa." Yavadvīpa often meant Sumatra as well as Java.

In the British Museum may be seen a Javanese image of the Singasari period (thirteenth century) with the inscription Bhavānī and Māmaki in a North Indian script which is much more akin to Bengali than to Nāgari. Māmaki was the Śakti of Ratnasambhaya—one of the Dhyānī Buddhas—and here she has been identified with Bhavānī or Durgā. Dr. Vogel also mentions that several of the images of Eastern Java (of the Singasari and Majapahit

¹ Foucher, *Etude sur l'iconographie Bouddhique*, pp. 79-81.

period—i.e., of the thirteenth and fourteenth centuries) bear inscriptions in a North Indian script.¹ It seems to me that there is some resemblance between the Pāla school of sculpture (which achieved considerable success under the artists Dhimān and Vitapāla) and the later school of Javanese sculpture as seen in the images enshrined within the temples (i.e., not the reliefs of the Wayang style which at this period served to decorate the exterior of the temples). The latest discoveries of M. Goloubeff have brought to light what seems to have been a renaissance of Khmer sculpture early in the fourteenth century. It is possible that some foreign influence—either Javanese or of the Pāla school (the Bengali Buddhist artist in this period being scattered in all directions after the Muhammadan conquest)—may have been accountable for this. This last stage of sculpture is described as being very sweet in expression—which has been always a characteristic of Javanese art in all periods.

A Cambodian Fairy Tale

And though we do not possess such direct evidence of intercourse between Bengal and Kambuja we have got some valuable evidence of another type. Unfortunately the Khmer literature is not comparable in richness to the Kavi of Java, but there are many fairy tales and romances which are of considerable artistic merit. The history of the

¹ Influences of Indian Art, p. 76.

two princes Vorvong and Saurivong is the most favourite story of Cambodia. M. Pavie, who has edited it in his *Contes du Cambodge* (pp. 169-263), got the text of the story by comparing about 500 manuscripts (generally of palm-leaf) which he found in the principal temples of Cambodia (p. 10). It is in verse and many passages have, even in the translation, a charm of tender pathos to which we cannot do any justice at all in the bare outline given below. The step-mother of the two young princes Saurivong and Vorvong, wishing to remove them from the way of her own son, falsely complains to their father, the king, that they had insulted her. The two princes are sentenced to death by the king, but the executioners take pity on them and let them escape. As the princes are Bodhisattvas, Indra and another god come to their help. The two gods transform themselves into cocks and fight near the tree under which the two brothers were sleeping after a long journey. One of the cocks rebukes the other for its presumption in defying it—saying that he who eats its flesh would be a king of two kingdoms after seven years. The other replies that he who eats its flesh would be a king after seven months. The two cocks fight till they are both killed. Saurivong, the elder brother, eats the second cock, and Vorvong the first. One evening they enter a deserted rest-house for travellers. The king of that country was dead and had left a lovely and accomplished daughter. That very day the royal elephant had been let loose, as the court astrologers had predicted that the future king of the realm had

just reached the country. The elephant came straight to the lonely rest-house and, without waking the princes, took up Saurivong gently with his trunk, put him on his back, and returned to the palace. The young Vorvong, when he woke up, found to his horror that his brother had disappeared and entered into a forest in search of him. The elder brother Saurivong, when he woke up and found himself in the royal court, asked first of all for his brother. A search was made for him, but in vain. Saurivong was crowned king in spite of his protests and then he married the princess.

Meanwhile Vorvong reaches another kingdom (of King Thornit) and seeks shelter in an old woman's hut, who, however, seeing the diamond ring on his finger, takes him to be a thief, and brings the king's guards who arrest him. He is imprisoned for six years in a cage on the sea-side. Then Indra appears in a vision to the princess (Kessey) of the realm and tells her that the prisoner is destined to be her husband. Meanwhile, a neighbouring king (Sotat) was threatened by a giant, and he appealed to King Thornit for help. The king at once collected his fleet, but the flagship could not be launched in spite of all efforts. The prisoner Vorvong from his cage undertook to launch the ship. Being set free, he prays to the gods, and then at a slight push of his finger the royal ship glides into the harbour waters. He is taken by King Thornit on board, and on reaching the kingdom of King Sotat, Vorvong fights with the giant and vanquishes him. King Sotat abdi-

cates and puts Vorvong on his throne. Shortly afterwards King Thornit, who is also advanced in years, abdicates in his favour, and marries him to his daughter Kessey. Further misfortunes are however in store for Vorvong. While travelling with his queen Kessey from one of his kingdoms to another, they suffer shipwreck, and husband and wife are separated. The queen finds shelter in a hut belonging to an old hunter and his wife, and soon after gives birth to a child. Being unable to take proper care of the child, on account of the cruel treatment of the hunter's wife, she entrusts her son to an old woman, who is really Indra in disguise. Before parting with the baby, she ties round its neck the diamond ring of Vorvong. Indra puts the baby on the highway just when King Saurivong (for it is his kingdom) passes by on his elephant. The king recognises the diamond ring to be his brother's and adopts the child. He builds a palace for the baby, on the walls of which the scenes of the story of Saurivong and Vorvong, up to the time of their separation, are depicted. Travellers from distant countries are taken there to see these pictures, as by this means the king hopes to recover his lost brother. The plan succeeds. Vorvong, who is seeking his wife everywhere, comes to this place, recognises the scenes painted on the walls, and is taken to his royal brother. Shortly afterwards, the old woman (Indra) leads Queen Kessey to the palace to see her child. There is mutual recognition. The two brothers then march at the head of their armies to

their father's kingdom, overthrow their step-brother, who was ruling there, and are reconciled to their old father. The hill, which marked the site of the battle with their step-brother, is still called Mount Vorvong-Sourivong.

A Bengali Folk Tale

One of the most popular fairy tales of Bengal (which the writer often heard in his childhood) follows the main outlines of this Cambodian story (D. C. Sen, *Folk Literature of Bengal*, pp. 166 *et seq.*). There also the two young princes (Śīta and Vasanta) are sentenced to death, on account of the machinations of their step-mother. The episode of the two cocks is there, who talk exactly in the same fashion. The royal elephant carries away the sleeping Śīta to be crowned king. A merchant keeps Vasanta in captivity. The merchant's ship would not float on the sea. At Vasanta's touch it is successfully launched. Vasanta marries a princess, but during a voyage the wicked merchant throws him into the sea. The ending is exactly the same.

There are several versions of this story in Bengali, some of which are given by Dr. D. C. Sen in his *Folk Literature of Bengal* (pp. 166 *et seq.*). The Muhammadan version (which preserves, however, all the Hindu names) approaches nearest to the Cambodian. A Tibetan 'Mystery' drama is supposed by M. Bacot to be based also upon this Bengali story. Dr. Sen states that this is one of

a group of old Buddhist tales (handed down from the Pāla period). They have been transmitted to the Muhammadan converts (who were mostly Buddhists in Bengal) from a period anterior to the Muhammadan conquest.¹ Now we have found it in Cambodia, and it was probably brought over there by merchants from Bengal.² There are several other Cambodian stories which resemble (though not so much as this) Bengali fairy tales. Śrī Haraprasād Śāstrī writes in his introduction to N. N. Vasu's "Modern Buddhism and its Followers in Orissa" (p. 21) that the flourishing merchants of Bengal were Buddhists. In the reign of Ballāla Sena they were severely persecuted, as their leader Vallabha, who possessed two forts and was enormously rich, refused to advance a loan to a non-Buddhist monarch. So these merchants were driven away from the kingdom, and those who remained in Bengal were degraded in caste. "It was people of these classes who carried Buddhist ideals (far and wide), held commercial relations with the countries of Eastern and Southern Asia, and were great in trade and industry. We hear of long sea-voyages (especially to Ceylon) made even in the fifteenth century by the Bengal Baniyās, glowing descriptions of which are to be found in works of 'Manasār Bhāsān' written by various (early) poets of Bengal" (p. 23). It is curious that

¹ D. C. Sen, *Folk Literature of Bengal*, p. 156.

² Cheou Ta-kouan (cp. p. 209) mentions that the best cloth of the finest texture came (to Kambuja) from across the Western seas. Ramusio writes in the middle of the 16th century that there was a great demand in Kambuja for Bengal muslin.

in these poems of merchant adventurers, the leading rôle is taken by Mānasā—a Nāgī goddess.

While we are discussing literature, it may be pointed out that there were three regions each with its special Tantras, and that among the Tantras of the Viṣṇukrāntā region (which includes Bengal and extends to Chittagong) the names of the Sammohana and the Niruttara Tantras approach very closely to the titles of two (out of four) of the Tantras (Sammoha and Nayottara) taught by Hiranyadāma to the first high priest of the Royal God. The Tantras Mundamālā and Chinnamastā mean (as far as the names go) almost the same thing as Śiraścheda—the third text taught to the Kambuja priest. The word Tumburu (of which, according to the inscription, the four texts constitute the four faces) is the name of a Gandharva and there is a Gandharva Tantra in the Viṣṇukrāntā group. Again according to the Mahāsiddhasāra Tantra, a second group of Tantras (the Aśvakrāntā group) is allocated to the region extending from the Karatoyā river (in the Dinajpur district of Bengal) to Java. Several Cīna Tantras are mentioned in this group.¹

Now we shall attempt to reinforce our argument with architectural evidence. French savants agree that though the architecture of Fu-nan resembles (especially in ornamental details) the contemporary Pallava architecture, the new type introduced by Jayavarman II has very little in

¹ A. Avalon, *Principles of Tantra*. Introd., p. lxiii *et seq.*

common with any South Indian school. One of the characteristic features of Dravidian structures is that the outermost courts and 'gopurams' (gates) are the most magnificent, and that as we approach the main sanctuary in the interior, everything is on a much smaller scale. In Kambuja it is just the opposite. The Khmers had an eye for the perspective, and the main shrine, situated on the highest (and innermost) of a series of terraces (each rising above the last), dominates the whole structure with its lofty towers.

M. Parmentier thinks that the common element in all the architecture of the Hinduised Indo-China and the Archipelago is the ancient Indian architectre in light materials (*e.g.*, wood or wood and bricks) transported to these distant countries in its early Indian form.¹ This type, imported at different stages of its evolution, has developed in each different country under different conditions. According to him, a type of Indian architecture in durable materials (like stone) may have existed in India in early times and may also have influenced to some extent the architecture of the Hinduised Far East, but the lighter type could be more easily imported and had therefore the greater influence on these distant regions. The lighter type of Indian architecture, being of a perishable nature, has disappeared long ago, and thus is not available for comparison with the old monuments of Farther India.

¹ *Etudes Asiatiques*, t. ii, pp. 195-241.

Influence of North Indian Architecture

The magnificent universities and monasteries built by the Pāla kings in Magadha and Bengal have disappeared, as they were brick structures, and as they had to bear the full brunt of the iconoclastic zeal of the Muslim invaders. But we have descriptions of some important Magadha shrines by Hiuen Tsang and I-tsing in the seventh century. However, before we discuss monuments which have ceased to exist, we may consider the case of Budh-Gaya, which, notwithstanding comparatively recent restorations, is still perhaps the oldest surviving temple in Magadha. Groslier in his "*Recherches sur les Cambodgiens*" (p. 359) draws our attention to the striking similarity in essential features between the imposing tower of Budh-Gaya and a brick tower, on a far humbler scale, at Hanchei (Cambodia) of probably the seventh century. This Hanchei tower, though anterior to the period of Jayavarman II, does not show any South Indian influence, but is almost a copy on a modest scale of the tower of Budh-Gaya. Groslier is of the opinion that, from the seventh to the tenth centuries, the Kambuja architect is strongly influenced by this great Magadha shrine. Even when brick towers of such a type had gone out of fashion, we find reliefs of such towers on the walls of later shrines like the Bayon. Saiva architecture of South India thus has to make room in Kambuja for the Buddhist architecture of Magadha.

Now let us see I-tsing's description of Nalanda towards the close of the seventh

century.¹ The gate, which was part of the building, was very high and was ornamented with fine sculpture. The projecting roof formed long galleries round the whole building which was square in form. In the interior there were large open spaces. There were eight temples inside. There was a level terrace high up, which was however accessible. There was another terrace used as an observatory. The buildings were of three storeys (or on three successive terraces?), each raised above the other. The temples in the interior were perfectly aligned. . . . There was a brick-paved esplanade—and one could come and go at one's ease. The brick structures rose to 30 or 40 feet in height. At the top have been represented human heads of the size of a man. There was a tank called the tank of the dragon (Nāga?). This description is remarkably like that of the shrines of Hariharālaya (Banteai Prakhan) and Amarendrapura (Banteai Chmar),² with their Nāga tanks (Meboune), which Jayavarman II built soon after coming from Java. Again there is a description by Hiuen Tsang of a Magadha monastery (Watters, Vol. II, p. 105):—"This Mahāyānist monastery had four courts with three-storeyed halls, lofty terraces and a succession of passages. At the head of the road through the middle gate were three temples . . . the bases were surrounded by ballustrades and . . .

¹ *Les Religieux Eminents . . . par I-tsing, traduit par Chavannes, pp. 85-87.*

² Banteai Chmar is now ascribed to the reign of Jayavarman VII.

walls and stairs were ornamented with gilt work in relief." In Hiuen Tsang's description of Nalanda (in his life by Beal, p. 111) we read of the college, with its towers congregated together, and of the outside courts which were of four stages. It has been said that as none of the existing ancient monuments of India resemble the Kambuja shrines, therefore the Kambuja architecture formed an independent school by itself. In this connection we must remember that very few really old temples have survived in North India; especially the Pāla buildings have entirely disappeared. But Chinese descriptions of Magadha Buddhist architecture do seem to point to something analogous to the Kambuja type.

The Kamboja Dynasty of Bengal

Now we come to a curious episode of Pāla history. A prince of the "Kamboja" dynasty conquered a portion of North-east Bengal (the Dinajpur district) from the Pālas about the middle of the tenth century. Early in the eleventh century Mahipāla I won back this lost dominion from a descendant of this "Kamboja" prince. These foreign princes have left an inscription, dated 888 ś.e. (966 A.D.), on an artistically carved pillar at Bāngargh (Dinajpur district). It commemorates the erection of a Siva temple "This temple of the Moon-crested Siva was completed in the year 888 by that king of Gauḍa of the Kamboja family

(Kambojānvaya) whose ability are sung by the Vidyādhara in heaven with delight."¹ The name Kamboja was applied by the Ceylonese chronicles to Kambuja itself. It is generally considered that these Kambojas of Bengal were Tibetans.² The close relations, which I have tried to show between Bengal and Farther India, may have led some adventurer of the Kambuja royal family to try his fortunes in a region so remote from his own country.³ He need not have come with a large army. I do not want to press the point further, but the word Kambojānvaya seems to be curiously reminiscent of Kambuja epigraphy. It should be noted, however, that there is no known example of an attempt like this made from Indo-China in a region so distant from the sea-coast. If the foreign adventurers did really come from Kambuja, they came by the land-route.

The Khmer Language

Before we conclude, something might be said about the Khmer language.⁴ This language forms with the Mon (the Telaing of Pegu) a

¹ Journal of the Asiatic Society of Bengal, 1911, p. 619.

² Dr. Suniti Kumar Chatterji proposes to derive the name of the Koch tribes of the Tibeto-Chinese family from Kamboja. The Kamboja Kings would therefore be the predecessors of the Koch kings of Koochbihar.

³ These Kambojas may be the Kambojs of to-day of North India (Appendix II).

⁴ This section is based on G. Maspero, Grammaire de la langue Khmère.

group which has been called Mon-Khmer group, and a kinship has been recognised between the Mon-Khmer group on one side and the Khasi (Assam), Kolarian or Munda (Chota Nagpur) and the Senoi (Malay Peninsula) languages on the other (according to Drs. Sten Konow, Blagden and Schmidt). We get specimens of old Khmer from inscriptions going back to 629 A.D. There has been no violent change since then. Sanscrit has introduced into the Khmer language a large number of words of administration, jurisprudence, geography, science, and religion which have been assimilated and adapted to the Khmer language. On the other hand, the Pāli words, which came in later with Hinayāna Buddhism, have generally preserved their original (written) form.

The Khmer alphabet is derived from the Pallava or the East Calukya alphabet of South India. As we have already said the words derived from Sanscrit are numerous—indeed they are so many that Aymonier says that an entire dictionary can be made out of the words of Sanscrit origin which are in current use in the Khmer language. These Sanscrit words have, however, been mostly modified according to certain fairly well-defined rules. *E.g.*, the Sanscrit 'ga' becomes 'k' in Khmer, 'ṭa' becomes 'd', 'da' is 't', 'pa' often becomes 'ba', 'ba' becomes 'pa', 'j' = 'c', 'ś' and 'ṣ' = 's' and 'v' = 'p'. We may give a few examples: Sans., devatā = tevoda (in learned Khmer) = tepdā (in popular Khmer); puruṣa = baros = pros; śāsana = sāsnā = sas; svarga = suorkea

= suor ; vāk = veaca = peak ; vimāna = phimean (in popular Khmer) and so on.¹

There is a tendency in the Khmer language to be brief and monosyllabic. *E.g.*, līṅga = lin ; viṣa (poison) = pis ; doṣa = tus ; vela (time) = pel ; hasta = hat (this is the abbreviation in North India too) ; pati = pti, śunya = sūn, vara = vrah ; etc. Sometimes the abbreviation is made by eliminating the vowel between two consonants, as *e.g.*, garuḍa = krut ; pati = pdei ; saras (tank) = sra. Sometimes the first letter of the word is eliminated, and, if this is 'n,' then the consonant of the second syllable is nasalised, as *e.g.*, nagara = aṅkor.

Cambodian Law

Another sphere in which Indian influence has left its stamp is that of the existing Cambodian law. The eighth and the ninth books of the Mānava Dharma Śāstra, which deal with civil and criminal law, still form, according to Leclère,² the basis of modern Cambodian legislation. But the Brahmanic code has been considerably modified by Buddhist influence. Especially the status of the woman, in the eye of the law, is considerably higher than in Hindu Law. The wife is not so much dependent on the husband. Not only has she an exclusive right to her "strī-dhana" (her dowry or any property which she may have received from any

1 G. Maspero—Grammaire de la langue khmère, p. 181.

2 A. Leclère—Recherches sur les origines Brahmaniques des lois Cambodgiennes.

member of her family before her marriage), but she shares jointly with her husband in any legacy he may get after their marriage. As regards rights of succession, the daughter is placed on the same footing as the son. Leclère ascribes this improvement of the woman's position in law to Buddhist influence combined with that of local Indo-Chinese customs. Notwithstanding these modifications, however, the present law of Cambodia is still deeply imbued with the spirit of the Brahmanic code—which the Brahman Kaundinya (the second of that name in Kambuja) is supposed to have introduced there in the fourth century A.D.

Indeed Kambuja, Śrīvijaya, etc., were so highly 'Indianised' that Arab travellers of the tenth century included them in India without hesitation. Thus Ibn Rosteh, who lived for two years in the Khmer country, writes (903 A.D.): "Khmer is a portion of India". . . . "In the sea of East India the countries are those of India, Khmer, etc. . . . and the people belong to India." Ma'sudi says (943 A.D.): "A race of Indians (of the family of Cain) occupies the country of Khmer in India. . . . India is a vast country. It is bounded by the country of Jāwaga (Śrīvijaya) which is the kingdom of the Maharaja. Jāwaga, which separates China from India, belongs to the latter country."¹

¹ Gabriel Ferrand, *Relations des voyages et textes géographiques, Arabes*, Vol. I, pp. 65, 68 and 92.

APPENDIX I

RECENT ADVANCES IN KAMBUJA STUDIES

Southern and Eastern India seem to have been in close touch from very remote times with Indo-China and the Malay Archipelago. Professor Sylvain Lévi has given ample evidence from linguistic and cultural data of intimate relations in prehistoric times between the peoples inhabiting the western and eastern coasts of the Bay of Bengal. His conclusions may be summed up in his own words :—
“ Adventurers, merchants and missionaries (in later times) followed, under better conditions of comfort and efficiency, the way traced from time immemorial by the mariners of another race (Mon-Khmèr) whom Aryan India despised as savages.” Recent ethnological researches confirm this theory.

We shall confine ourselves in this short sketch to the spread of Indian cultural influences in Cambodia during the period for which we have recorded history. What was at first only commercial intercourse (between India and Indo-China and the Malay Archipelago) was followed about the first century A.D. by political influence. As Winstedt writes (JRAS, Malay Branch, March, 1935) : “ The old Indian trade in beads of semi-precious stones antedated by centuries the coming of the Hindus at the beginning of the Christian era. . . The arrival of Hindus in the Malay world was neither sudden, violent nor overwhelming. A ship or so came with the monsoon to exchange beads for gold, tin, camphor, etc. . . . Here and there a passenger won regard as a warrior or worker in magic. Some married local brides. Priests came with the Sanscrit lore. The coming of the Hindu might have been very similar to the later arrival of the Muslim from India and Arabia.”

Information from Chinese sources, supplemented by a Campā (Annam) inscription, point to a Kaundinya as the founder of the first important Hinduised State in Indo-China known to us by the name of Fū-nan (the Chinese version of a vernacular name). This probably happened in the first century A.D. A second Kaundinya also visited Fū-nan *via* the Isthmus of Kra and is said to have completely ‘Indianised’ the country. The Kaundinyas seem to have been very influential in South India in the second century A.D. A second century (Mysore) inscription of a Cuṭu Sātakarni king and a fourth century inscription of a Kadamba king record grants of land, in connection with a Śiva shrine, to Brāhmaṇas of the Kaundinya

gotra. From the second inscription it appears that the donee, a Brāhmaṇa of the Kauṇḍinya gotra, was related to the donor, the Kadamba king. The Kauṇḍinyas, who went to Fū-nan, might have belonged to this aristocratic Brāhmaṇa family of South India (JBORS, 1933).

The Chinese name Fū-nan represents the old Khm̐r word *vnam* (in modern Khm̐r Phnom) which means a hill. (Khm̐r is the Cambodian vernacular.) Gerini proposed to identify the capital of ancient Fū-nan with the site now called Ba Phnom (Vrah Vnam in old Khm̐r). M. Coedès has now accepted his identification. The capital of Fū-nan, according to Coedès, was at the foot of the hill Ba Phnom and it was known as Vyādhapura for centuries in Cambodian history. Ba Phnom is very near the apex of the delta of the Mekong. Fū-nan (was Sri Saila the Sanskrit equivalent?) developed into a large and powerful State. It came to include not only modern Cambodia, but also Laos, Cochin China, Siam and a considerable portion of the Malay Peninsula. Within this large sphere of influence there were principalities like that of the Kambujas (Cambodians) attached to Fū-nan only by a loose tie of allegiance.

The Chinese chronicles were our only sources of information about Fū-nan till M. Coedès deciphered in 1931 two inscriptions, one Vaiṣṇava and the other Buddhist in subject-matter, which may safely be attributed to this Fū-nan period of Indo-Chinese history. The first inscription, of a royal prince Guṇavarman, is closely related on account of the archaic nature of its writing to certain inscriptions of Borneo, Campā and Java which have been accepted as belonging to the fourth or early fifth century A.D. by epigraphists. In fact, the script is of a much earlier type than that of the inscriptions of Bhavavarman, the earliest hitherto known king in Cambodia, which belong to the middle of the sixth century A.D. Again the second inscription mentions by name two kings described in Chinese chronicles as the last two monarchs of Fū-nan reigning in the first half of the sixth century. This second inscription on paleographical grounds seems to belong to a later date (early sixth century) than the first inscription, which, therefore, should be attributed to probably the first half of the fifth century A.D.

The introductory lines of the first inscription are illegible. But in the second half of it we are told that Guṇavarman, son of king (name illegible), had established on this earth the impress of the feet of Bhagavān. On the eighth day, this holy object, consecrated by Brāhmaṇas well-versed in the Vedas, Upavedas, and Vedāṅgas was proclaimed by learned sages throughout the world as Cakra tīrthasvāmī. In the concluding stanzas it is stated that all that had been donated to Bhagavān should be at the disposal of all pious Bhāgavatas, and that the *mahātma*, who would carefully look after

the property of the god, would attain the supreme bliss of Viṣṇuloka.

This recently deciphered inscription, which probably belongs to the first half of the fifth century A.D., is the earliest inscription hitherto discovered in Cambodia.

In 484 A.D., Jayavarman Kauṇḍinya of Fū-nan sent an envoy to the Imperial court of China. This envoy, who was a monk of the name of Śākya Nāgasena, told the Emperor of China that the cult of the god Maheśvara flourished in Fū-nan. The god had his perpetual abode on Mount Motan where auspicious trees grew in abundance. This sacred mountain may now be identified with the hill called Ba Phnom.

The second of the Sanscrit inscriptions of Fū-nan belongs to the reign of Rudravarman, the successor of Jayavarman. It begins with an invocation to the Buddha "whose compassionate mind is devoted to the good of others." Then follows an eulogy of king Rudravarman. After this we find that king Jayavarman, father of king Rudravarman, appointed as Inspector of royal property the son of a pious Brāhmaṇa. The last portion is illegible. As Rudravarman is mentioned by Chinese historians as reigning in 539 A.D., this inscription is to be attributed to the first half of the sixth century A.D. Soon after this Fū-nan was pushed into the background by its vassal State Chen-la (Chinese name for Kambuja or Cambodia). This happened about the middle of the sixth century A.D. From this period begins a long succession of Sanscrit and Khmèr (the Cambodian vernacular) inscriptions which become our chief source of information regarding Kambuja or Cambodia.

We have already mentioned that Fū-nan, whose rulers traced their descent from Kauṇḍinya and resided at Vyādhapura, counted among their feudatories the rulers of Kambuja (in Chinese Chen-la) who had made Śreṣṭhapura (Vat Phu) their capital. The Kambuja princes, who traced their descent from Ṛṣi Kambu, rapidly grew in power, and the first two princes whose names we know—Śrutavarman and Śreṣṭhavarman—made Kambuja independent of Fū-nan. "They liberated the people from the chains of tribute" (Baksei Chamkron inscription). On the death of Rudravarman, the last monarch of Fū-nan mentioned in Chinese annals, there was a dispute as regards the succession to the throne. Bhavavarman, who was the ruler of Kambuja at this time and who was also related to Rudravarman (who might have been Bhavavarman's maternal grandfather), seized this opportunity to conquer part of Fū-nan with the help of his brother Citrasena known as Mahendravarman when he ascended the throne afterwards. Fū-nan was not completely destroyed. The monarchs of Fū-nan retreated to the region south of their ancient capital Vrah Vnam. But Fū-nan ceased to be the paramount power in Indo-China as it had been hitherto.

The conquest of Fū-nan was completed by Isānavarman, the son and successor of Mahendravarman, who seized the ancient capital Vrah Vnam. Chinese historians mention Isānavarman as the conqueror of Fū-nan.

Thus fell Fū-nan—probably the earliest of the Indianised kingdoms in Indo-China. Till very recently all our information about it was derived solely from Chinese sources. Now we know from the two Sanscrit inscriptions deciphered in 1931 that Vaiṣṇavism as well as Buddhism flourished side by side with the cult of Śiva in this realm. Indeed, the earliest sculptures discovered hitherto on Cambodian soil are Buddhist and belong to the Gupta school of art. They may be safely assigned to the Fū-nan period. I-tsing laments at the end of the 7th century that the law of Buddha, which had prospered in Fū-nan, had been completely destroyed by a wicked king—probably a successor of Isānavarman and a staunch Śaiva (the whole dynasty being fervent worshippers of Śiva). The inscriptions of Cambodia begin with Bhavavarman's reign. As regards technique, Kambuja epigraphy shows generally a symmetry and elegant finish but rarely found in Indian inscriptions and the literary skill shown in some of them is of a high order.

A new inscription of Isānavarman has been discovered recently at Sambor. It commemorates the consecration of a Śiva *linga* in 549 S.E. (627 A.D.) by the Brāhmaṇa Vidyāviśeṣa, a high official of king Isānavarman. Vidyāviśeṣa, the pious founder, according to this inscription, possessed a sound knowledge of Sanscrit grammar, the systems of Sāṃkhya, Vaiśeṣika, Nyāya and Buddhism. It should be noted that Buddhism has been placed here among the orthodox systems of Hindu philosophy.

To the reign of Isānavarman should also be assigned the brick temples of Sambor, Hindu shrines consisting in some cases of groups of buildings, in other cases of isolated structures crowned with a *prasat* or tower. The ornamental work is sober and resembles Gupta art. Indeed, North-Indian influence is more apparent than that of South India in Cambodian architecture of the seventh century.

Kambuja history during the greater part of the eighth century, is a blank. Anarchical conditions prevailed as the realm was split up among rival powers. In the genealogies of later kings, *e.g.*, Yaśovarman and Rājendravarman, as recorded in their inscriptions, we find that the chief object is to link up these ninth and tenth century monarchs with all the ancient dynasties which ruled in succession or simultaneously in the realm which Jayavarman II succeeded in unifying. Thus Yaśovarman (889-910 A.D.) and Rājendravarman (944-968 A.D.) claim the heritage of Vyādhapura (capital of old Fū-nan), Sambhupura (capital, after Śreṣṭhapura, of old Kambuja—the Land Chen-la of the Chinese) and Aninditapura (the Water Chen-la

of the Chinese). The anarchy of the eighth century was probably due to the rivalry of these contending states. Vyādhapura has been identified with Ba Phnom. The inscription of Vat Cakret in the vicinity of Ba Phnom (which, we have already seen, was the Khm̐r equivalent of the Chinese name of Fū-nan) records a donation by Harṣavarman I to Adrivyādhapureśa (Śiva of Vyādhapura on the hill). In the last days of Fū-nan its capital was transferred from Ba Phnom to Ankor Borei on the other side of the Mekong.

Sambhupura is the present Sambor on the Mekong. The main reason why Yaśovarman is anxious to be linked with the rulers of Śambhupura is that Jayavarman II belongs to Śambhupura. On his return from Javā it was in the vicinity of Śambhupura that Jayavarman II first established himself.

Aninditapura is to be traced to the east of Angkor on the north bank of the Great Lake. In Rājendravarman's genealogy that monarch traces his descent from Bālāditya, King of Aninditapura, who claimed descent from Kauṇḍinya, the founder of Fū-nan. Either the last princes of the ancient realm of Fū-nan shifted from Vyādhapura (after its capture by Išānavarman) to Aninditapura, or it was a branch of the dynasty of Bhavavarman of Kambuja which, pitting itself against the other branch, made Aninditapura its headquarters. Bhavavarman and his successors, after their conquest of Fū-nan, also claimed descent from Kauṇḍinya like the Fū-nan monarchs whom they had overthrown. Either this was an attempt to represent themselves as the legitimate rulers of the realm or they (Bhavavarman and his successors) might really have been related to the last monarchs of Fū-nan.

In any case it was Jayavarman II (latter part of the 8th century to 854 A.D.) who closed this period of anarchy by bringing about again the unity of Kambuja. The inscription of the High Priests of Devarāja (the Royal God), gives us interesting information about some events of his reign. We learn from this record that he came from Javā (was he an exile there?) and invited a Brāhmaṇa from *janapada* (his own country Sambhupura?) to draw up a ritual. This Brāhmaṇa taught the royal *puṛohita* four texts (*Vināśika*, *Nayottara*, *Sammoha* and *Siraścheda*) and drew up a ritual for the worship of Deva Rāja, the tutelary deity of Kambuja. Some of these texts have been traced by Dr. P. C. Bagchi in the Nepal Durbar Library. *Siraścheda* seems to be identical with the *Jayadrathayāmala* of which a copy exists in Nepal. *Naya* and *Uttara-sūtras* (together constituting *Nayottara*) form a part of the *Niśvāsātattvasaṃhitā* in the Nepal Library. *Vināśika* seems to have been a supplement to the *Jayadrathayāmala*. These Tantras were therefore of North-Indian origin. In the *Brahmayāmala*, three of the texts, *Nayottara*, *Sammoha*, and *Siraścheda* are referred to as issuing from the left current (*vāmasrota*).

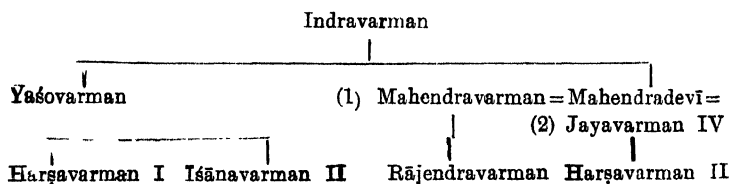
What was this 'Javā' from which place Jayavarman II came to reign in Kambuja? Till recently Javā was identified with Zābaj or Śrīvijaya. This identification was based on the supposition that the Bayon, originally a Mahāyāna temple, was begun in Jayavarman II's reign. Now that we are sure that the Bayon belongs to a much later date, we need not stick to the identification of 'Javā' with Śrīvijaya. It is likely that Jayavarman II came from Java itself where a cult resembling that of the Devarāja was already flourishing.

Jayavarman II not only introduced Tāntric Saivism, he is also represented in the inscriptions as having built many capitals one after another. The first capital Indrapura was near the ancient Sambhupura which seems to have been Jayavarman's ancestral home. The other capitals were near the Great Lake (Tonle Sap) which region from this time becomes the political centre of Kambuja. Of these capitals but few traces remain, as being only temporary residences they were built of perishable material. The golden age of Khmér architecture had not yet begun. A group of three brick towers of the 9th century, on the site of Bantiai Kedei, is the first vestige of pre-Angkor art at Angkor and has now been accepted as a hitherto undiscovered capital of Jayavarman II. Jayavarman II's reign came to a close in 854 A.D. and not in 869 A.D. as hitherto supposed. The latter date (869) was based on a wrong rendering of a damaged inscription. That does not mean that Jayavarman II had not a long reign. He began his reign not in 802 A.D., as is generally supposed. In that year he founded his capital on Mahendra Parvata after having abandoned three previous capitals.

After the reign of Jayavarman III (854-877), the son and successor of Jayavarman II, a new dynasty rose to power. The founder of this dynasty, Indravarman (877-889), was only distantly related to Jayavarman II through his wife. The most illustrious sovereign of this dynasty is Yaśovarman (889-910), the son and successor of Indravarman, who has celebrated his name in many inscriptions and in his new capital Yaśodharapura, the famous Angkor Thom (Nagara Dhāma). The most noteworthy of his inscriptions are digraphic, *i.e.*, they give the same text in two scripts, South Indian (Pallava, the usual script of Cambodian epigraphy) and North Indian (somewhat akin to Bengali). These inscriptions show an intimate knowledge of Sanskrit literature. In the inscription of the High Priests of Deva Rāja we find that Yaśovarman constructed the Central Mount as the shrine of that tutelary deity of the realm. Till recently the Central Mount (called central because it was in the centre of the city) was supposed to be the great tower of the Bayon, the great temple which dominates Angkor Thom today, about which scholars gave their opinion that it was commenced as a Buddhist shrine by Jayavarman II and finished as a Śiva temple by Yaśovarman. This Central Mount has

now been identified by M. Goloubew with the Śiva temple crowning the wooded hill Phnom Bakhen near the southern gate of the present Angkor Thom. This identification is based on the fact that Phnom Bakhen marks the exact centre of a rectangle covering an area of 16 kilometres and bounded on the west and north by broad ditches which have now been turned into rice fields, while the eastern side follows a line parallel with the Siem-reap river which has been deflected from its natural course to form a sort of moat. Later excavations in 1931-32 have revealed the fact that the hill of Phnom Bakhen is surrounded by numerous water-reservoirs. Their symmetrical arrangement confirms the existence in former times of axial causeways starting from the foot of the hill and running in the four directions as one would expect in the case of a Central Mount. On the north side too traces of a ditch faced with stone have been discovered together with remnants of bridges.

This dynasty came to a close with Īśānavarman II, the second son of Yaśovarman. The crown passed on to another stranger, Jayavarman IV (928-942 A.D.), whose only claim to the throne was perhaps through his wife—a sister of Yaśovarman. He might have been proclaimed king in the life-time of his nephew as some inscriptions of his temporary capital Koh-ker would make his reign begin from 921, not 928 A.D. His queen, whose name was Mahendradevī, had a son by a previous marriage, and this son Rājendravarman (944-968 A.D.) succeeded to the throne after his half-brother Harṣavarman II (942-944 A.D.).



Towards the close of the 10th century, in the reign of Jayavarman V (968-1001), the son and successor of Rājendravarman, Mahāyāna Buddhism grows in importance in Kambujā. The minister of this monarch brought from foreign lands a large number of Mahāyāna texts. The Hema-śringa-giri, identified with Ta Kev in Angkor Thom, is tentatively assigned to the reign of Jayavarman V by M. Cœdès. This *giri* was, according to an inscription of Jayavarman V, the seat of the Inspector of Qualities and Defaults. The next reign was abruptly brought to an end by another dynastic revolution in 1002. Sūryavarman I (1002-1049), who seized the throne by force of arms, was not a direct descendant of his immediate predecessors—Jayavarman V and Udayādityavarman I. From some Pali chronicles of Laos,

M. Coedès derives the information that king Jivaka of Nagara Śrī Dharma Rāja (Ligor in the Malay Peninsula) had conquered considerable portions of Siam and that the son of king Jivaka became king of Kambuja. By comprising dates M. Coedès comes to the conclusion that the son of the king of Śrī Dharma Rāja who had become king of Kambuja could be no other than Sūryavarman I in whose reign Dvāravatī (Siam) was annexed to Cambodia. Nagara Śrī Dharma Rāja was a centre of Buddhism in the Malay Peninsula and the new ruler of Kambuja (Sūryavarman I) was a fervent Buddhist as his posthumous name of Nirvāṇapada clearly indicates. He also introduced among the royal titles the Malay title of Tuan (Lord). Phimanakas (Akāśa Vimāna—sky-tower of the Silpa Śāstras) was built during his reign. It was supposed that Jayavīravarma was an earlier name of Sūryavarman I. It now appears that Jayavīravarma and Sūryavarman I were two rival kings of Kambuja in the same period—Sūryavarman in the long run getting the better of his rival.

During the reign of his successor Udayādityavarman II, the last monarch mentioned in the inscription of the High Priests, which covers the period from Jayavarman II to his reign (latter part of eighth century to the middle of eleventh century), was built the Baphuon, one of the gems of Khmèr architecture. According to M. Coedès, Baphuon may be the corrupt form of Brah (or Vrah—great) Bhuvana. Its full name may have been Vrah Bhuvana Tilaka—Bhuvana-tilaka being a type of building mentioned in the Silpa Śāstras. M. Coedès thinks that very probably Baphuon is identical with the Svarṇādri of the inscriptions. This Svarṇādri was the 'Copper Tower' which so much impressed Cheou Ta-kouan (the companion of the Chinese envoy of Kublai Khan) who visited Cambodia towards the end of the 13th century.

Another dynastic change took place towards the end of the 11th century A.D. Jayavarman VI seized the throne and for a short period there seems to have been two rival kings in Kambuja—Harṣavarman III and Jayavarman VI. Sūryavarman II (1112-1152) of this dynasty of Mahīdharapura was a great builder as well as a warlike monarch. The most famous temple of Cambodia, the Viṣṇu temple of Angkor Vat, was built during the reign of Sūryavarman II and completed by his successor. Several scholars are of the opinion that Angkor Vat (a comparatively recent name, meaning 'Palace-Monastery') was originally a mausoleum finished immediately after Sūryavarman II's death. The fact that the entrance is on the west, they think, proves conclusively that it was a mausoleum. M. Coedès on the other hand, does not believe that Angkor Vat should be considered as essentially different from other Cambodian temples. He would rank it among that numerous class of Khmèr, Cham and Javanese temples in which, as is conclusively proved by epigraphical evidence, deceased rulers were wor-

shipped under the aspect of divinities of the Brahmanical and the Buddhist pantheon. Angkor Vat is a Buddhist monastery to-day. But it was not so in the beginning. The principal image in the central shrine has vanished, but a set of images of the *avatāras* of Viṣṇu (Narasimha, Varāha, Matsya and Kūrma avataras, etc.) still remains as vestiges of the original statuary of the 'great Viṣṇu temple. At Angkor Vat, too, has been discovered a sacred deposit (gold leaves) in the foundations right under the central sanctuary at the ground level of the surrounding country. Similar sacred deposits have been discovered at the Bayon and another shrine. M. Coëdès thinks that this arrangement is peculiar to the type of shrines which we may call 'temple-mountains' where the principal image was placed on the top of a stepped pyramid. All this confirms his belief that Angkor Vat should not be placed in a separate category and that it was a temple with the image of Śūryavarman II, representing Viṣṇu, as the presiding deity. Parama-Viṣṇuloka was the appropriate posthumous title of Śūryavarman II.

Jayavarman VII was the last of the great figures of Cambodian history. He, too, belonged to the dynasty of Mahīdharapura. New light has been thrown on his early life by the recent researches of M. Coëdès on the Mahīdharapura dynasty. On the death of his father Dharanīndravarman II it seems that Jayavarman for some reason or other could not obtain possession of the throne, which passed to Yaśovarman II. Jayavarman had to live a life of exile in Campā (Annam), while his wife Jayarājadevī (the daughter of a Brahman) lived the life of an ascetic in Kambuja. We read in a badly damaged inscription of the *tapasyā* of the princess, of her emaciated limbs, of her tresses converted into *jaḷā* and the tears she shed for her absent lord. On hearing the news of a conspiracy against the king, Jayavarman hurried back to Campā. But he arrived too late to save Yaśovarman II from the usurper Tribhuvanādityavarman (a *bhṛtya* or servant of the late king) who now seized the throne. Jayavarman quietly bided his time and the opportunity came when the king of Campā invaded Kambuja and slew the usurper (1177 A.D.).

Both Yaśovarman II and Tribhuvanādityavarman were not known hitherto as rulers of Cambodia. The only thing that we know about Yaśovarman II is that he must have belonged to the royal family, as he was faithfully served by the future Jayavarman VII and his son Śrīndrakumāra, and that he was attacked by a mysterious personage Bharata Rāhu, who is depicted, in a bas-relief of Bantay Chmar, with the demoniac features of the mythical Rahu, and saved through the exertions of Śrīndrakumāra. Shortly afterwards he was deposed by an usurper who assumed the title of Tribhuvanādityavarman on seizing the throne. The bas-reliefs of the Bayon and Bantay Chmar promise light on this obscure period.

The vicissitudes of his life taught both Jayavarman VII and his queen Jayarājadevi a new outlook on life which is reflected in the inscriptions of his reign. One hundred and two hospitals (*ārogya-śālā*) were built in the different provinces and every year provisions and medicine were supplied to these hospitals from the royal stores. In the hospital inscriptions the king proclaims: "It is the sufferings (of the subjects of the State which make the kings suffer—not their own pain." These inscriptions are fervently Buddhist in tone and the king and the queen were both devoted adherents of Mahāyāna.

Jayavarman VII was also a great conqueror. Campā as well as Pegu were annexed by him to Kambuja. A large part of the Malay Peninsula also acknowledged his sway. Finally the great building activity of Jayavarman VII deserves special mention. The Bayon, (*Vaijayanta*?), next to Angkor Vat, the greatest temple in Cambodia, is now attributed to him. It has been the subject of so much controversy of late that it is worthwhile giving some details about it.

The Bayon, which adorns the centre of Angkor Thom, was supposed all along to have been built by Yaśovarman in the ninth century A.D. In 1925 M. Finot discovered in the shrine images of *Lokeśvara* (*Avalokiteśvara*) disfigured and carefully concealed. He believed that the Bayon was begun by Jayavarman II, who was supposed to be a Buddhist, as Java, the place he came from, had been identified with Zabaj (*Śrīvijaya*), the stronghold of Mahāyāna Buddhism. In 1926 M. Philippe Stern announced that the Bayon, supposed to be the Central Mount of the inscriptions, could not have been the centre of Angkor Thom in Yaśovarman's reign. He assigned the Bayon to the reign of Sūryavarman I, the first Buddhist monarch of Kambuja (early 11th century). In 1928 the Sanscrit inscriptions placed at the corners of the city-wall of Angkor Thom were deciphered by M. Coedès. He found that these inscriptions belonged to the reign of Jayavarman VII who is described as having constructed the high city-ramparts and dug the deep moat round Yaśodharapuri. This must have been done after Yaśodharapuri (Angkor Thom) had been pillaged and partially destroyed by the Champā invaders in 1177 A.D. Now these city-walls and gates have many features in common with the architectural designs and ornamental work of the Bayon, Bantay Chmar, etc. The inscriptions on the walls of the Bayon and Bantay Chmar also belong to the reign of Jayavarman VII. Some bas-reliefs of Bantay Chmar and the Bayon have been satisfactorily explained as depicting incidents of Jayavarman VII's career. The discovery of a Yaśovarman II, one of the immediate predecessors of Jayavarman VII, from newly deciphered inscriptions as well as a bas-relief at Bantay Chmar, showing his rescue from Bharata Rāhu by Śrīndrakumāra (the son of Jayavarman VII), obviates the necessity of dragging in the Yaśovarman I of the 9th Century.

Then, from the point of view of the development of Kambuja art and architecture, archaeologists have been doubting for some time the sequence in which scholars like Philippe Stern had wished to place the three principal monuments of Kambuja—Baphuon (close to the tenth century), the Bayon (beginning of the eleventh century—Sūryavarman I's reign), Angkor Vat (middle of the twelfth century). Why should Bayon with all its imperfection be placed between the two gems of Cambodian architecture? M. Coëdès would attribute the imperfections of the Bayon not to precocity (as M. Finot had proposed to do) but to senility.

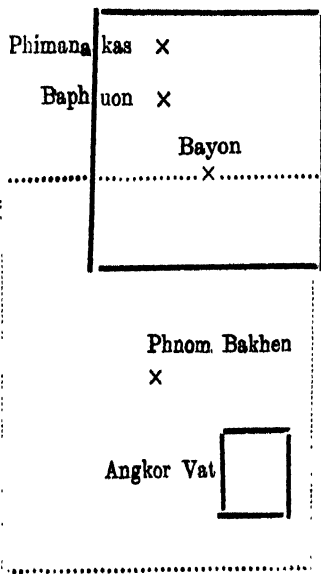
A bas-relief of the Bayon gives an almost exact representation VII's family. Why should the greatest monarch of Cambodia put the statues of his family in a shrine built by a previous sovereign?

A bas-relief of the Bayon gives an almost exact representation of the towers of Angkor Vat. Ornamental stones of Baphuon have been used in building the Bayon.

Archaeologists would now put the principal monuments of Cambodia in the following chronological order: Baphuon (second half of the eleventh century—the Svarṇādri of Udayādityavarman II); Angkor Vat (middle of the twelfth century—reigns of Sūryavarman II and Dharanīpavarman II); the Bayon (towards the end of the twelfth century—reign of Jayavarman VII).

Quite recently has been discovered, in a pit under the central tower of the Bayon, a large-sized image of the Buddha canopied by the hood of a polycephalous Nāga. It is twelve feet in height without the pedestal (fifteen feet with the pedestal). It is now certain that this image of the Buddha was the object of worship first enshrined in the principal sanctuary of the Bayon. It is reckoned among the finest pieces of sculpture found in Cambodia. In the *Indian Art and Letters*, 1937, M. Paul Mus writes that this Buddha has been declared by M. Coëdès to be a statue of Jayavarman VII deified as a Buddha. The great stone faces of the Bayon towers (about two hundred of them decorate the exterior of the royal temple of Jayavarman VII) are now interpreted as colossal portraits (in stone) of that great emperor representing Avalokiteśvara. The four faces on each tower mean facing in all directions, omnipresent and omniscient, and Avalokiteśvara in the Lotus of the Good Law, the Mahāyāna text *par excellence*, is adored as omnipresent and omniscient—all the Buddhas being manifestations of his infinite mercy. Jayavarman VII, a pious and powerful Buddhist emperor, would naturally like to be regarded by posterity as a manifestation of this great Bodhisattva. A detailed study of the various portraits of this monarch in the reliefs of Angkor Thom has led M. Coëdès to the conclusion that it is Jayavarman VII himself, in the guise of Avalokiteśvara, who dominates the Bayon and the ruins of Angkor Thom of to-day.

At this stage, when Kambuja under Jayavarman VII was at the pinnacle of its glory, let us take leave of the country. Soon after his death the Siamese would be knocking at its gates.



Smaller rectangle—Jayavarman VII's Angkor Thom which we see to-day. At the centre Bayon.

Larger rectangle (with dotted lines)—Yasovarman's Angkor Thom which has mostly disappeared. At the centre Phnom Bakhen (the Central Mount).

APPENDIX II

A CURRENT TRADITION AMONG THE KAMBOJS OF NORTH INDIA RELATING TO THE KHMERS OF CAMBODIA

Who were the Khmers of Cambodia? Where did they come from?

Let us consider some legends, still current in the United Provinces of North India, about the origin of the Khmers. We might take them up however in the context of a passage in the Cambodian Annals referring to a North Indian episode. This is the extract from the Annals: "Adityavamsha, King of Indraprastha (near the site of Purānā Qilā [Old Fort] in Delhi), being displeased with one of his sons drove him out of his kingdom. The prince arrived in the country of Kok Thlok (the Khmer name of Kambuja meaning the land of the Thlok tree), where ruled a Cham prince who was driven out by the newcomer from India. One evening the prince met on the seashore a Nāgi of marvelous beauty. He married the Nāgi; and her father, the Nāgarāj, expanded the territory of his son-in-law by drinking off the water which covered the land and changed the name of the country to Kambuja."

It may be noted that both Angkor and Phnom Penh are known in learned Khmer circles as Indraprasthapura. In Ptolemy's map of Trans-Gangetic India a tribe known as Indraprathai is located in the north of central Indochina.

Now, to turn to India, there are the Kambojas who in ancient Indian history have been associated with the Gandhāra region (on the North Western Frontier). They are mentioned in the Mahābhārata as a northern people. In Kafiristan (further to the north) tribes were found by Elphinstone with the names Camoza and Camoje.¹

In Meerut and Bareilly districts of the United Provinces (North India) there are still important groups of people who call themselves Kambojs. Some of them have been converted to Islam and they are called Kambohs. An important gate of Meerut city is even now called Kamboh Darwāzā.²

About 25 years ago a small delegation of Hindu Kambojs called on me at my Meerut house to protest that the Kambojs of India had been entirely ignored by me in my book *Indian Cultural Influence in Cambodia*.³ They were not satisfied with my reply that

¹ *Political History of Ancient India*, by H. C. Roy Choudhuri, 4th ed., 1938, pp. 125-6.

² Darwāzā means a gate.

³ Calcutta University Publication, 1928.

Cambodia was Kambuja, not Kamboja. They stuck to their point that the Indian Kambojs had founded the overseas Kamboja—the present Cambodia.

On 18th March 1955, when Prince Norodom Sihanouk visited India, the All-India Kamboj Association presented an address to him claiming him as one of their own kith and kin. Dr. Ganga Singh Kamboj, the President of the Association, stated in the address that fraternal relations had existed between the Kambojs of India and the Cambodians since the times of the Mahābhārata when Rānā Sudarshan¹ Kamboj and his followers had established 'blood bonds' between the two countries. External circumstances had cut off for some time such brotherly relations, but the untiring efforts of Prince Sihanouk had removed those obstacles. The Prince was complimented for having successfully maintained Indian culture in his distant realm. His strenuous efforts to keep his country at peace with his neighbours were also warmly praised. He was reminded that India, after attaining independence, was similarly striving to promote the cause of peace. The two countries, it was hoped, would fully co-operate in the mission to bring about world peace. Prime Minister Nehru was then thanked for having given the Kamboj Association this opportunity of meeting such a distinguished visitor from Kamboj qverseas. The function ended with the presentation of an ivory bust of Mahatma Gandhi to Prince Sihanouk.

The Kamboj gentleman, Shri R. G. Krishna Sewak² who has supplied these details, claims for the Kambojas a prominent place among the earlier Aryan settlers in India. He believes that these Kambojas (of Gandhāra and Kāfiristan on the North West Frontier) had intimate relations with ancient Iran. One of the 84 clans (gotra) of the ancient Kambojas was known by the name of Maga (cf. the Iranian Magi). More relevant for this article is the clan or gotra of Kāmāri or Khāmari also cited as one of the 84 gotras. Shri Krishna Sewak Kamboj tells me that these Kāmboja clans had titles derived from Shiva. E. g. Kāmāri—the enemy of Kāma (the god of love)—is Shiva who reduced Kāma to ashes when the latter tried to interfere with his austerities. From Kāmāri we get Khāmari and from this popular form of the word is derived Khmer. So, says this scholar, the Khmers of Cambodia belonged to this Kāmāri clan of the Kambojas of India.

¹ The Mahābhārata mentions a Kamboja monarch of the name of Sudakshina.

² Shri Krishna Sewak is at present working as an artist in the Rampur State (near Bareilly, U. P.).

INDEX

- Āchārya**, 113, 115, 121, 131, 138
Adhyāpaka (Professor), 99, 123, 194, 198
Adhyāpakādhīpa, 206
Administration, see officials
Amitābha, 150
Anarchical conditions, in 8th century, Appendix I, 264-265
Ancestor worship, 87, 95, 198, 223-224
Angkor Thom (Nagara Dhām), 4, 5, 123, 126, 134, 138, 142, 158, 207-209, Appendix I, 270-272
Angkor Vat, possible references to, 176-177, 179, built during the reign of Suryavarman II, 182n, 183, the structure, 183-185, bas-reliefs, 185-192, described as a tomb, 208, inscription of, 215-216, Appendix I, 268-269
Ang Chumnik, see Inscriptions
Annals (Chronicles of Kambuja), 3, 133, 216
Arabs, 61, 259
Architecture, early, 66-69, during Jayav. II's reign, 78-83, during Indrav. s reign, 90-91, during Yaśov. s reign, 125-128, during Suryav. II's reign, 183-185, during Jayav. VII's reign, 196, 197n, described by Cheou Ta Kouan, 208-209, Appendix I—7th century architecture, 264
Ārogyasālā, see Hospitals
Art, see Architecture, Bas-Reliefs, Ornaments, Sculpture
Arthasāstra, 52
Āryadeśa, 105, 215
Āśrama, 107, 112-116, 174, 177, 216
Atharva (Veda), 159
Avalokiteśvara, see Lokeśvara
Aymonier (M.), see *Introd.*
- Bakxi Chamkron**, see *inscrs.*
Baku (Brahmans), 84
Baku, *inscr.*, see *Inscriptions*
Bālaputra Deva, 242-243
Bantei Chamar (*inscr.*), see Appendix I, 270
Bantei Chamar site, 81n, Appendix I, 270
Ban That, see *Inscriptions*
Baphuon (this is not Hema-śringa-giri), 151-152, 162, Appendix I, 268
Barth (M.), see *introd.*
Bas-Reliefs, 81, 123, 129, 152, 185-192, Appendix I, 270, 271
Bat Cum (*inscr.*), see *inscriptions*
Bayang (*inscr.*), see *inscriptions*
Bayon, 127-129, 208, Appendix I, 270-272
Benares, 10
Bengal, Bengali alphabet, 102, folk tale, 249, Pāla Kings, 241, Tantras, 237-238, 251
Bhadresvara, 37, 99, 146, 172, 178-179, 215
Bharadvāja (*gotra*), 205
Bhāgya (of Patañjali), 119, 154, 174
Bhattachārya, B., 242
Bhavānī, 175
Bhavapura, 2, 29
Bhavavarman I (founder of Kambuja dynasty), 29-40, 197.
Bhavavarman II, 49-50
Bhikṣu, 50, 194, 200
Bhimaka, 117
Boar (Varāha Avatār), 98, 176
Bodhi, 143-144, 197
Bodhisattva, 21, 129, 202, see also Lokeśvara
Brahmā, 75, 98, 118, 131, 140, 223
Brahman, Kaundinya (founder of Kingdom), 2, 8, Brahmins coming from Java to Khmer, 9-10, in vassal States of Fu-nan, 13, another Kaundinya, 19-20, an Akriti Svāmi, 35, Vedantic name of, 44, Hiranyadāma, 71-73, Śivasoma (disciple of Sankarācharya?), 93, Indra Devī (mother of Yaśov.—claiming descent from Brahm. Agastya), 105, Brahm. precedence in Buddhist monastery, 121, proficiency in Veda Vedānta, Vedānga, 146, Br. Divākara from Vrindāvan, 147, Br. maiden marries Kṣatriya prince.

- 159, unpopularity of, 161, learned Br. lady, 173, depicted in Angkor Vat bas-reliefs, 186, Jayav. VII's queen, daughter of Br., 201, Br. Hṛīkeśa's Vedic learning, 205, references to Br. hotās in last Sanscr. inscr., 215, continuous immigration of, 220
- Brahma-rākṣasa**, 223
- Brihat Kathā**, 117-118
- Buddha**, 7, 16, 21, statues of, 68, 77, Yaśov.'s invocation to, 120, Rājendrāv.'s invocation to, 141, 144, 149, three Kāyas of, 150, 154, Buddha in the place of Śiva in Trimurti, 168, invocation of Dharanīndrav. II to, 194-195, Buddha, Bodhi, Saṃgha invoked, 197, invoked in hospital inscr., 202, golden images of, 208-209, New Year festival in honour of, 212, earliest sculptures in Kambuja Buddhist. Appendix—I, 264, image of Buddha in Bayon, Appendix I, 271
- Buddhism**, first mentioned in inscr., 50-51, rising importance of, 140-143, individual soul and universal soul, 143, Bodhi and Dharma, 144, three Kāyas, 148, combined with Śaiva cult, 168, combined with Brahmanism, 203, Hīnayāna, 210, Mahāyāna in Kambuja and Śrīvijaya, 222, 233-235, Tantrayāna, 237-242.
- Buddhist**, Buddh. monks, 23, 24, Tri Ratnas, 77, B. inscrs., see inscr., B. ministers, 141, 147, 148, B. literature from North India, 148, 149, first B. King (Suryav. I), 154, 157, 161, Dharanīndrav. II, 194, Jayav. VII, a great Buddhist monarch, 197, 198, 202, Jayav. VII's queen, a learned B. lady, 201-202, Jayav. VII as Avalokīṣvara, Appendix I, 271, B.E.F.E.O. (Bulletin de l'Ecole Française d'Extrême Orient), see introd.
- Burma**, 8, 12, 13, 196, 204, 205
- Burnell**, 100-102, 104
- Cabinet (Khmer)**, 187
- Cambodia**, see Kambuja and Appendix I, 263, 264, 266
- Cantes**, 145, 157, 220-221
- Censor (of morals)**, 151, 159
- Central Mount**, 124, Appendix I, 270
- Ceylon**, 196
- Champa**, Kaundinya legend in, 2, risi founders of, 8, 9, Fu-nan and, 20-21, reference to Bhavav. I and Mahendrāv. in 7th century inscr., 40-42, Śiva-linga and ruling dynasty of, 73, invaded by Yaśov., 96-97, by Rājendrāv., 144, C. prince repulsed by Kambuja, 170, Kambuja raided by Champa, 195, C. conquered and occupied by Jayav. VII, 197, 204, C. evacuated by Kambuja, 206, Śaiva and Mahāyāna doctrines combined in, 222, Appendix I, 269, 270
- Chao Ju-Kua**, 4, 204
- Chen-tan**, 19
- Chen-la** (Chinese name for Kambuja q.v.).
- Chen-song (Indian)**, 15-16
- Cheou Ta-Kouan**, 206-214
- China**, Poli and, 7, Java and, 9, India and, 16n, Champa, Fu-nan and, 19, title conferred by Emperor of, 23, diplomatic relations cut off with, 46, relations resumed in the 8th century, 55, 56, diplomatic relations resumed after a long interval, 180, embassy from Kublai Khan, 207
- Chinese chronicles**, 1, 2, 7, 8, 9, 10, 11-26, 30, 41, 45, 55-59, 151, 180, 181, 195; 204, 207-214
- Chinese (references in inscriptions to) frontier**, 110, wealthy C., 133, C. silk, 198, beds of C. grass, 200
- Chronicles of Cambodia**, Indraprastha prince 2, Suryav. I heads list of Kambuja Kings in, 161
- Chronicles (now in existence) start from 1940 A.D.**, 161, age of Chronicles, 216, 217
- Citrasena**, 30, 39, ascends throne as Mahendravarman, 40-42
- Cola (Cholas)**, and Suryavarman I, see Addenda and Corrigenda (p. 161)
- Codès G. (Prof.)**, see Preface, Introduction and Appendix I, 262, 268, 269-271

- Deification of ancestors, see Ancestors, of distinguished persons, 97, 206, 224-226
- Devapāla (of Pāla Bengal), 243
- Deva Rāja, see Jagat ta rāja
- Devī, 50, 140, 142, 143
- Dharanīndravarman I, 174-175
- Dharanīndravarman II, 194-197
- Dharma, 141, 144
- Dharmaśāstra (of Manu), 258
- Dharmakāya, 148, 150, 203
- Dhātā, 47
- Dhūrjati, 98
- Digraphic inscriptions, 99-112
- Dīlpa, 52, 109
- Dipankara, see Atiśa
- Dīrghasatra (of Śaunaka), 176
- Divākara (from Vrindāvan), 146-147
- Divākara paṇḍita, 171, 175, 177, 179, 181, 183
- Dress (Cambodian), 22, 128, 188, 209-211
- Droṇa, 2, 5, 46
- Durgā, 36, 87
- Educational institutions, 99, 161, 174, 198, 199, 211
- Epigraphy, see Inscriptions
- Fairy tale (Cambodian), 83-84, 245-249 (Bengal), 249-250
- Fan Chan, 14, 15, 17
- Fan-che-man, 12-14, 12(n2)
- Fan Siun, 17-19
- Ferrand, G., 4, 62, 259
- Fu-nan, 1, Vassal States of, 12, 13, Chinese descriptions of, 18, 22, Oc-eo, port of, 22(n), Buddhist monks in China from, 23-24, Rudrav's inscr., 24n, fall of, 24-25, name of, 25-26, see also Appendix I, 261-264, Sanscrit inscriptions of, Appendix I, 262, 263, 264
- Ganeśa, 106
- Gangā, 98, 98, 140, 216
- Garuḍa, 80, 81, 176, 188
- Gaurī, 95, 177
- Giriśa, 41, 51
- Goloubeff (M.), introd., 69, 245
- Groslier (M.), 67-69, 125
- Guṇādhyā, 117, 118
- Gurus, see Yogīśvara paṇḍita, Śaṅkara Paṇḍita, Subhadra or Murdhāśiva, Divākara paṇḍita
- Han Chey inscr., see inscriptions
- Hara, 27, 48, 59, 118
- Haraprasad Śāstri, 250
- Hari, 27, 53, 121, 172
- Harivamśa, 119, 190
- Harṣav. I, 132, 133
- Harṣav. II, 136, 137
- Harṣav. III, 169, 170
- Harṣav. IV, 193
- Hema-Śringa-Giri (wrongly identified with Baphuon), 151-152, 162, Appendix I, 267
- Hevajra, 239
- Hiranyagarbha, 172
- Hiranyadāma, 71-73
- Hiuen Tsang, 45, 236, 237
- Hospitals (ārogyaśālās), 200-203
- Houen-t'ien, 2, 11
- Ibn Rosteh, 259
- India, first contact with Fu-nan, 2, 3, 11, Fu-nan embassy to, 14, I. embassy to Fu-nan, 15, Murunda King of, 16, influence on Cambodian art of, 67-69, North Indian and South Indian scripts of, 101-104, Brahmans from, 105, 113, 128, 147, 215, religious influence of, 221-223, Mon emigration from, Appendix I, 261
- Indra, 4, 88, 109, 131, 154, 166, 172
- Indradevī, 104-105
- Indrajayav., 206, 215
- Indraprastha, 3, 10
- Indraprasthapura, 4
- Indraprastha, 4
- Indravarman I, 85-91
- Indravarman II, 206, 214
- Inscriptions Fu-nan (Fan-che-man or Śrī Māra's inscr.), 12n (2), Fu-nan Sanscrit inscr., 24n, Appendix I, 262, 263, Kamboja early Sanscrit, 32-33, Khmer, 33, earliest dated, 42, Buddhism first mentioned in, 50 changes in appearance of letters, 91, 92, digraphic, 99-104, North Indian characters, 101-104, 244, in square letters, 179, last Khmer, 193, last Sanscrit, 215-216
- Inscriptions (important)
- Amarāvati (Champa), 8-9
- Ang Chumnik, 29, 40, 52-53
- Angkor Vat, 215

- Bac Chum, 140-144
 Baksei Chamkron (references to Kambu and early Kambuja rulers), 27, 140
 Baku, 86, 87, Bantai Ch'mar (Khmer), 96, 97
 Ban That (Laos), 171-174
 Bayang, 42-44, 87, 88
 Digraphic (Yaśovarman), shorter inscr. (praśasti and śāsana), 104-108
 Loley inscr., 108-112
 In North Indian characters
 Thnal Baray (Yaśodhara Tatāka), 112-116, References to Sanscrit literature in, 116-120, Tep Pranam (Buddhist), 120-123
 Fu-nan (Sancr. inscr.), 12n (2), 24n, Appendix I, 262, 263, 264
 Han Chey, 38-40
 Loley temple, 94, 95
 Loley see digraph.
 Lovek (Baphuon), 150, 161-162, 169-170
 Mangalārtha (last kings of Kambuja), 205-206
 Neak Ta Charek (Khmer), 138-139
 Phimeanakas (oath of allegiance), 155-156
 Phnom Banteai Neang (trikāya), 150
 Phnom Sandok, 76-77, 98-99
 Pre Rup, Raghuvamśa of Kalidāsa, 145, (Kalidāsa's Raghuvamśa), 219n
 Prea Kev (Hema-Śringa-Giri), 151-152
 Prea Khan (Buddhist), 154
 Prea Ngouk, (Gen. Sangrāma), 163-168
 Prea Vihear (Divākara paṇḍita), 171, 175-177
 Say Fong (Laos hospital inscr.), 202-208
 Sodok Kak Thom (Jayav. II and Deva Raja cult) 70-72; 85, 124.
 Jayav. IV leaves Angkor, 134.
 Deva Raja cult) 70-72; 85, 124, Sivaśakti's, 75
 Srei Santhor (Buddhist), 147-149
 Ta Prohm, 28, 194, 197-201
 Tep Pranam (see digraph.)
 Thnal Baray (see digraph.)
 Vat Chakrēt, 30, 46-47
 Vat Phon, 179
 Veal Kantel, 34-35
 Jagatdharma, 3, 46
 Jagadīśvara, 150
 Jagat-ta rāja (Devarāja), 71-73, 124, 134, 160, 162, 226
 Jambudvīpa, 162
 Janapada, 71
 Javā, 71, 71n, Appendix I, 266
 Jāvā, and Kambuja, 9-10, inscrs., 33-34, Agastya cult in, 73, inscrs. in North Indian script, 102, 103, 234-235, bas-reliefs and temples, 191, 192, blend of Śaiva and Mahāyāna cults in, 222, 239-241, deification of Kings in, 225
 Jāvaga, 259
 Jayarājacūḍāmani, 194, 197
 Jayavarman of Fu-nan, 20, 22-24, Appendix I, 263
 Jayav. I (of Kambuja), 29, 51, 53, 55
 Jayav. II, comes from Javā, 70, and Devarāja cult, 71, three capitals, 78-82, in legends, 83-84. Appendix I, 265-266
 Jayav. III, 84-85, Jayav. IV, 134-136, Appendix I, (genealogy), 267
 Jayav. V, 145-149, rise of Buddhism in his reign, 147-150
 Jayav. VI, 171-174, Divākara paṇḍita and, 171
 Jayav. VII, genealogy, 193, 194, 197, Buddhist inscr. of, 197-203, deification of his mother, 198, conquest of Champa, 197, 203, 204, conquest of Pagan, 204, hospitals built by, 200-203, Appendix I, 269-272, as Avalokiteśvara, 271
 Jayav. VIII, 206, 214, 215
 Jayavarmaparamaśvara, 215
 Jina, 143, 150
 Kālidāsa, 40, 109, 145n, 176, 219n
 Kālindī (Yamunā), 147
 Kāmahāyānikan, 239-240
 Kāmāri, Appendix II, 274
 Kamboja (dynasty of Bengal), 255-256
 Kambojas (in Ancient India), Appendix II, 273
 Kambojs (of United Provinces), Appendix II, 273-274
 Kambu, 6, 27, 28, 133, 140
 Kambuja, 1, derivation of name, 6, early Kings, 27-54, Champa and, 46, Chinese accounts of, 53-59,

- Śrīvijaya raid on, 61-65, script, 101-103, Chinese frontier and, 110, Vassal States of, 145, Ceylon and, 196, conquests during Jayav. VII's reign, 203, 204, Brāhman in, 220, Indian cults in, 221-223, Appendix I, 263, 264, 265, Appendix II, derivation of name, 273-274
- Kambu-lakṣmī, 75
- Kambuja-rāja-lakṣmī, 28, 32
- Kañci, 5, 100
- K'ang Tai, 10, 17, 18
- Kan-po-che (Kambuja in Chinese), 207
- Kārtikeya, 105, 175, 176
- Kaundinya, 2, gotra in Po-li, 7, a second Kaundinya, 19-20, Appendix I, (of South India), 261
- Kern (Prof.), introd.
- Khamari, Appendix II, 274
- Khmer (native name of Cambodia), inscriptions, 33, Arab account of, 62-65, language, 255-258, Appendix II, 274
- Kia-wei (Kapilavastu), 16
- Kīrtipaṇḍita, 147-149
- Koh Ker, 134, 135, 138
- Koṭi-homa, 105, 178
- Kra (isthmus), 13, 15
- Kṛṣṇa, 147, 152, 191
- Kṛṣṇa Sewak, Appendix II, 274
- Kṣatriya, 86, 105, 221
- Kublai Khan, 5, 207
- Lakṣa-homa, 178
- Lakṣmī, 29, 131, 166
- Laos, 28n, 40, 171, 193, 217
- Law (Cambodian), 258-259
- Leper King, 126, 130
- Lévi Sylvain, introd., 15n, 17n, Appendix I, 261
- Libraries, 127 (pustakāśrama), 144, 177, 184, 219
- Lin-yi (Chinese name of Champā), see Champā
- Lokañātha, 78, 149
- Lokeśvara (Avalokiteśvara), 78, 141, 150, 197, 216, 229, 231, 238, Appendix I, 271
- Loley inscr., see inscriptions
- Lovek, see inscriptions
- Lunar race, 6, 27, 31, 38
- Mahendravarman (Citrasena), 29-30, 40-42, 53
- Mahidharapura (dynasty of), Appendix I, 268
- Majumdar, R. C., see Addenda and Corrigenda
- Malay Peninsula, 12, 15, 131, 204, 236
- Mann, 28, 113, 258
- Maspero, G., 145
- Ma Touan-lin, 195, 204
- Mātrivamśa, 86, 104-105, 150, 153, 163, 173
- Medicines (for hospitals), 201-203
- Meou-loun (Murunda), 16, 17
- Merā (apsarā), 6, 26
- Motan, 21
- Mouhot, H., introd., 192
- Mulavarman (of Borneo), 33
- Murunda, see Meou-loun
- Nāga (ancestors), 3-6
- Nāgarakṛitāgama, 240
- Nāgari alphabet, 100-104, 234
- Nāgasena, 20-22
- Nāgi (ancestress), 3-7, 46, 79, 130, 209
- Narapatideśa, 205
- Nārāyaṇa, 47
- Natarāja, 154
- Nayottara, 71, Appendix I, 265
- Nehru (Jawahar Lal), Appendix II, 274
- Nirmāṇa Kāya, 148, 150, 202
- Nirvāṇa, 120
- Nirvāṇapada, 157, 160
- Notes d'épigraphie, introd.
- Nyāya, 174
- Oc-eo, 22n
- Pāla (Kings of Bengal and Bihar), 234, 237, 238, 241-242
- Pallava, 5, 67, 100-102
- Pāpini, 77, 159, 174, 218
- Pārada, 116
- Parama Brahma, 43
- Parama-Rudraloka, Parama Śivaloka, Parama Śivapada, Parama Viṣṇuloka, see Posthumous names
- Parmentier (M), see introduction
- Pārvatī, 48
- Pātaliputra, 16
- Patañjali, 119, 160, 174, 219
- Pelliot (Prof.), see introduction
- Phimeanakas, 129-130, 206, Appendix I, 268

INDIAN INFLUENCE IN CAMBODIA

- Bac Chum, 140-144
 Baksei Chamkron (references to Kambu and early Kambuja rulers), 27, 140
 Baku, 86, 87, Bantai Ch'mar (Khmer), 96, 97
 Ban That (Laos), 171-174
 Bayang, 42-44, 87, 88
 Digraphic (Yaśovarman), shorter inscr. (praśasti and śāsana), 104-108
 Loley inscr., 108-112
 In North Indian characters
 Thnal Baray (Yaśodhara Tatāka), 112-116, References to Sanscrit literature in, 116-120, Tep Pranam (Buddhist), 120-123
 Fu-nan (Sanscr. inscr.), 12n (2), 24n, Appendix I, 262, 263, 264
 Han Chey, 38-40
 Loley temple, 94, 95
 Loley see digraph.
 Lovek (Baphuon), 150, 161-162, 169-170
 Mangalārtha (last kings of Kambuja), 205-206
 Neak Ta Charek (Khmer), 138-139
 Phimeanakas (oath of allegiance), 155-156
 Phnom Banteai Neang (trikāya), 150
 Phnom Sandok, 76-77, 98-99
 Pre Rup, Rāghuvamśa of Kalidāsa, 145, (Kalidāsa's Rāghuvamśa), 219n
 Prea Kev (Hema-Śringa-Giri), 151-152
 Prea Khan (Buddhist), 154
 Prea Ngouk, (Gen. Sangrāma), 163-168
 Prea Vihear (Divākara paṇḍita), 171, 175-177
 Say Fong (Laos hospital inscr.), 202-208
 Sodok Kak Thom (Jayav. II and Deva Raja cult) 70-72; 85, 124.
 Jayav. IV leaves Angkor, 134-135
 Deva Raja cult) 70-72; 85, 124, Śivaśakti's, 75
 Srei Santhor (Buddhist), 147-149
 Ta Prohm, 28, 194, 197-201
 Tep Pranam (see digraph.)
 Thnal Baray (see digraph.)
 Vat Chakret, 30, 46-47
 Vat Phon, 179
 Veal Kantel, 34-35
 Jagatdharma, 3, 46
 Jagadīśvara, 150
 Jagat-ta rāja (Devarāja), 71-73, 124, 134, 160, 162, 225
 Jambudvīpa, 162
 Janapada, 71
 Javā, 71, 71n, Appendix I, 266
 Javā, and Kambuja, 9-10, inscra., 33-34, Agastya cult in, 73, inscra. in North Indian script, 102, 103, 234-235, bas-reliefs and temples, 191, 192, blend of Śaiva and Mahāyāna cults in, 222, 230-241, deification of Kings in, 225
 Jāvaga, 259
 Jayarājacūḍāmani, 194, 197
 Jayavarman of Fu-nan, 20, 22-24, Appendix I, 263
 Jayav. I (of Kambuja), 29, 51, 53, 55
 Jayav. II, comes from Javā, 70, and Devarāja cult, 71, three capitals, 78-82, in legends, 83-84. Appendix I, 265-266
 Jayav. III, 84-85, Jayav. IV, 134-136, Appendix I, (genealogy), 267
 Jayav. V, 145-149, rise of Buddhism in his reign, 147-150
 Jayav. VI, 171-174, Divākara paṇḍita and, 171
 Jayav. VII, genealogy, 193, 194, 197, Buddhist inscr. of, 197-203, deification of his mother, 198, conquest of Champa, 197, 203, 204, conquest of Pagan, 204, hospitals built by, 200-203, Appendix I, 269-272, as Avalokiteśvara, 271
 Jayav. VIII, 206, 214, 215
 Jayavarmaparamaśvara, 215
 Jina, 143, 150
 Kālidāsa, 40, 109, 145n, 176, 219n
 Kāṇḍī (Yamunā), 147
 Kāmāyānīkan, 239-240
 Kāmāri, Appendix II, 274
 Kamboja (dynasty of Bengal), 255-256
 Kambojas (in Ancient India), Appendix II, 273
 Kambojas (of United Provinces), Appendix II, 273-274
 Kambu, 6, 27, 28, 133, 140
 Kambuja, 1, derivation of name, 6, early Kings, 27-54, Champa and, 46, Chinese accounts of, 56-59,

INDEX

- Śrīvijaya raid on, 61-65, script, 101-103, Chinese frontier and, 110, Vassal States of, 145, Ceylon and, 196, conquests during Jayav. VII's reign, 203, 204, Brāhman in, 220, Indian cults in, 221-223, Appendix I, 263, 264, 265, Appendix II, derivation of name, 273-274
- Kambu-lakṣmī, 75
- Kambuja-rāja-lakṣmī, 28, 32
- Kañci, 5, 100
- K'ang Tai, 10, 17, 18
- Kan-po-che (Kambuja in Chinese), 207
- Kārtikeya, 105, 175, 176
- Kaundinya, 2, gotra in Po-li, 7, a second Kaundinya, 19-20, Appendix I, (of South India), 261
- Kern (Prof.), introd.
- Khamari, Appendix II, 274
- Khmer (native name of Cambodia), inscriptions, 33, Arab account of, 62-65, language, 253-258, Appendix II, 274
- Kia-wei (Kapilavastu), 16
- Kīrtipañḍita, 147-149
- Koh Ker, 134, 135, 138
- Koṭi-homa, 105, 178
- Kra (isthmus), 13, 15
- Kṛṣṇa, 147, 152, 191
- Kṛṣṇa Sewak, Appendix II, 274
- Kṣatriya, 86, 105, 221
- Kublai Khan, 5, 207
- Lakṣa-homa, 178
- Lakṣmī, 29, 131, 166
- Laos, 28n, 40, 171, 193, 217
- Law (Cambodian), 258-259
- Leper King, 126, 180
- Lévi Sylvain, introd., 15n, 17n, Appendix I, 261
- Libraries, 127 (pustakāśrama), 144, 177, 184, 219
- Lin-yi (Chinese name of Champā), see Champā
- Lokaṇātha, 78, 143
- Lokeśvara (Avalokiteśvara), 78, 141, 150, 197, 216, 229, 231, 238, Appendix I, 271
- Loley inscr., see inscriptions
- Lovek, see inscriptions
- Lunar race, 6, 27, 31, 38
- Mahendravarman (Citrasena), 29-30, 40-42, 53
- Mahidharapura (dynasty of), Appendix I, 268
- Majumdar, R. C., see Addenda and Corrigenda
- Malay Peninsula, 12, 15, 151, 204, 236
- Manu, 28, 113, 258
- Maspero, G., 145
- Ma Touan-lin, 195, 204
- Mātrivamśa, 86, 104-105, 150, 153, 163, 173
- Medicines (for hospitals), 201-203
- Meou-loun (Murunda), 16, 17
- Merā (apsarā), 6, 26
- Motan, 21
- Mouhot, H., introd., 192
- Mulavarman (of Borneo), 33
- Murunda, see Meou-loun
- Nāga (ancestors), 3-6
- Nāgarakṛitāgama, 240
- Nāgari alphabet, 100-104, 234
- Nāgasena, 20-22
- Nāgi (ancestress), 3-7, 46, 79, 130, 209
- Narapatideśa, 205
- Nārāyaṇa, 47
- Natarāja, 154
- Nayottara, 71, Appendix I, 265
- Nehru (Jawahar Lal), Appendix II, 274
- Nirmāṇa Kāya, 148, 150, 202
- Nirvāṇa, 120
- Nirvāṇapada, 157, 160
- Notes d'épigraphie, introd.
- Nyāya, 174
- Oc-eo, 22n
- Pāla (Kings of Bengal and Bihar), 234, 237, 238, 241-242
- Pallava, 5, 67, 100-102
- Pāṇini, 77, 159, 174, 218
- Pārada, 116
- Parama Brahma, 43
- Parama-Rudraloka, Parama Śivaloka, Parama Śivapada, Parama Viṣṇuloka, see Posthumous names
- Parmentier (M), see introduction
- Pārvatī, 48
- Pāṭaliputra, 16
- Patañjali, 119, 160, 174, 219
- Pelliot (Prof.), see introduction
- Phimeanakas, 129-130, 208, Appendix I, 268

- Phimeanakas inscr., see inscriptions
 Phnom Prea Vihar inscr., see inscriptions
 Phnom Sandak inscr., see inscriptions
 Phou Lokhon inscr., see inscriptions
 Po-li, 7
 Posthumous names, Indraloka, 66, Paramēśvara 70, Parama-Śivaloka, 124, Śivaloka, 138, Nirvāṇapada, 157, Parama-Viṣṇuloka, 181, Mahāparama-Saṅgata, 205, 225
 Prasasti, 104, 121, 161
 Prah Khan inscr., see inscriptions
 Prajñāpāramitā, 142, 150, 198, 201
 Prākṛit, 117, 118
 Prambānan, 191-192
 Pratimā Nāṭaka, 95, 227
 Pravara-sena, 116
 Prea Kev inscr., see inscriptions
 Prea Ngouk (General Sangrāma), see inscriptions
 Prea Vihear inscr., see inscriptions
 Precedence (order of), 113, 121
 Prehistoric movements of people from India to South-East Asia, Appendix I, 261
 Priests (High), see Sdok Kak Thom inscr.
 Ptolemy, 4, 17
 Purāṇa, 35
 Puṣkarākṣa, 59, 66, 104
 Pustakāśrama (libraries), 144
 Pyramidal structures, 89, 127, 184-185, 254, Appendix I, 269, 271
 Raghu, 119, 176
 Raghuvamśa (of Kālidāsa), 38n, 109, 145n, 176n, 219n
 Rājendravarman, 138-142, 144-145
 Rakta-mṛittikā, 236
 Rāma, 152, 166, 191-192
 Rāmāyaṇa, 35, 152, 191-192
 Religious syncretism (of Buddhism and Śaiva cult), 168, 209, 222, 287-241
 Rémusat, see introd.
 Rīṣi, 6, 8
 Royal God (Deva rāja)—see Jagat rāja
 Rudravarman, 24, 27, 29
 Sailendras, see Śrīvijaya
 Śaiva (cult) in Fu-nan, 21-22, in Kambuja, see Śiva, Pallavas and, 100, Buddhism and, 149, scriptures, 174, family, 205, last Ś. inscr., 215, blending with Buddhism, 203, 222, 238-242
 Sambhupura (Sambor), 59, 60, 66, 74, 105, Appendix I, 264, 265
 Sambhu-Viṣṇu, 96
 Śankara-Nārāyaṇa, 179
 Śankarapaṇḍita, 162, 169-170
 Śarvāpī, 3, 46
 Śāsana, 104, 106, 112, 121, 123
 Śāstrotsava, 178
 Śiraścheda, 71, 251, Appendix I, 265
 Śiva, 8, 9, 42, 47, 98, 106, 107, 108, 110, 129, 140, 157, 168, 177, 222, 238-241
 Śiva Kaivalya, 71-73
 Śivapada, 42, 186
 Śiva-Viṣṇu, 140
 Śrāddha, 114
 Śreṣṭhapura, 28, 28n
 Śreṣṭhavarman, 28, 32
 Śrīndravarman, 214-215
 Śrīvijaya (Sailendra dynasty of), 4, raid on Kambuja, 61-65, 74, Mahāyāna doctrines from Bengal in, 233, 234, 238, 239, Arab account of, 259
 Śrutavarman, 27, 28, 92, 133, 197
 Śaḍadarśana, 154
 Śaḍānana, 176
 Śaḍāśiva, 160
 Śāmvēda, 35, 147
 Sambhoga Kāya, 148, 150, 202
 Sammoha, 71, 251, Appendix I, 265
 San-fo-tsi, see Śrīvijaya
 Saṅgha, 197
 Sangrāma (General), 163-168
 Sanjak, 96, 97, 188, 189
 Sāṅkhyā, 174
 Sanscrit, inscr., 32-34, epics recited, 36, grammar, 77, 99, references to S. literature in inscr., 109, 116-119, 148, 149, 154, 159-160, 174, S. verses written by a king, 177-178, S. inscr. composed by a queen, 201-202, Sanskrit culture in Kambuja, 218-219, Manu's law code, 259, S. words in Khmer language, 257-258
 Sapta-deva-kula, 150-151, 159-160
 Sarasvatī, 98, 99
 Saugataśrama, 121-122

- Saurivong, 246-249
 Sculpture (Khmer), 68, 87, 128, 198, 209, earliest specimens
 Buddhist, Appendix I, 264
 Sdok Kak Thom inscr., see inscriptions
 Senart (M.), see introd.
 Seven Pagodas, 100, 101
 Siam, 8, 145, 189, 206, 210, 214, 216-217, Appendix I, 268
 Siddhāntas, 162, 177
 Sihanouk (Prince Norodom), Appendix II, 274
 Sitā, 119, 191
 Slaves, 110, 123, 132, 136, 137, 199
 Smritis, 146
 Solar race, 6, 27, 32
 Somā, 2, 7, 28
 Somadeva, 99
 Spy, 113, 165
 Sudarśan (Rānā), Appendix II, 274
 Suits (law), 136-137, 138-139, 157, 158
 Sukhodaya, 145
 Sulayman, 61
 Sumatra, see Śrīvijaya
 Sūryavarman I (Buddhist King), 153-161, (comes from Ligor, Malayā), Appendix I, 268
 Sūryavarman II, 177-183, 186, 188, Appendix I, 268-269
 Suśruta, 109
 Suvarṇadvīpa, 243
 Suvarṇagrāma, 145
 Svarṇādri, Appendix I, 268
 Tales, see Fairy Tales
 Tamluk (Tāmlapiti), 236
 Tantras, 71-72, 251, Appendix I, (Tantric texts in Kambuja), 265
 Tantrayāna, 237-242, 251
 Tao (Brahmanism), 57, 58, 210, 211
 Ta Prohm inscr., see Inscriptions
 Ta Prohm temple, 133, 134n
 Tārānātha, 149, 242
 Temple regulations, 106-108, 110-111, 113-116, 121-123
 Terrace (Royal), 129
 Terraced structures, 89, 152, 152n, 185, 254
 Thnal Baray inscr., see Inscriptions
 Tibet, 239, 241, 242, 243
 Tilakā, 173
 Titles (Khmer), 96, 136, 137, 138, 139, 155, 187-189
 Touen-sien, 13
 Trade of Kambuja with China, 20, 53, 180, 213
 Tumburu, 72n, 251
 Udayādityavarman I, 153
 Udayādityavarman II, 161-168
 Udgitha, 145
 Umā, 38, 98
 Upādhmāniya, 33, 92
 Uroja, 8-9
 Vāgīśvarī, 140, 173
 Vajrapāṇi, 141-142
 Vāmaśiva, 93, 124
 Vasubandhu, 149
 Vat Chakret inscr., see Inscriptions
 Vātsāyana, 119
 Vedas, 106, 108, 146, 147, 159, 205
 Vedāṅga, 105, 146
 Vedānta, 146
 Vedāntic invocation, 42-44, 46, 171-172
 Vikramaśilā, 242
 Vināśika, 71
 Viralakṣmī, 133, 135, 160
 Viravarman, 31, 95, 40
 Virinca, 142
 Viśālākṣa, 117
 Viṣṇu, 37, 75, 98, 111, 131, 135, 140, 153, 168, 179, 181-182, 190-191, 222
 Viṣṇukrānta (tantras), 251
 Vorvong (story), 246-249
 Vyādhapura, 59-60, Appendix I, 264
 Weapons, 166-167, 187-188
 Word numerals, 44
 Yaśodharapura (see Angkor Thom)
 Yaśovarman I, address to future rulers, 94, invades Champa, 96-97, digraphic inscr., 99-112, accomplishments, 116-119, Buddhist inscr., 120-123, founds Angkor Thom, 123-126
 Yaśovarman II, 130n, Appendix I, 269, 270
 Yogesvarapandita, 158-159
 Yonaka (chronicle of), 145
 Zabej (Śrīvijaya), 61-65, (Jāwaga), 259

ADDENDA ET CORRIGENDA

- | | |
|--|--|
| p. 10 (middle of 2nd para.)
(lines interposed). | K'ang Tai (who visited Fu-nan in the 3rd century B.C.) seems to come to the conclusion that Kaundinya did not come directly from India but from some place in the Malay Archipelago. |
| p. 12 foot-note 3 | for Appendix I, read pp. 262 & 263 p. 6 |
| p. 19 2nd para. | for Pan Siun read Fan Siun |
| p. 24 foot-note 1 | for Appendix I, read p 263 p c. |
| p. 32 1st para. | for gradfather read grandfather |
| p. 38 6th line from foot of page and 2nd line from top of last para., p. 39. | 'Kings of the mountain':—These words may imply that the Fu-nan monarchs were Sailendra—i.e., the Sailendra dynasty of Srivijaya had its origin in the Fu-nan royal family (Dr. Buddha Prakash, of the Kuruksetra University, points this out). |
| p. 40 foot-note 1 | A tenth century (add) <i>inscription</i> (944) |
| p. 40 foot-note 2 | for Vientiana read Vientiane |
| p. 41 1st line | for through read though |
| p. 60 5th line from foot of page. | for 58 S.E. read 586 S.E. |
| p. 61 3rd line from bottom of 2nd para. | read ships'' |
| p. 70 beginning of para. 2. | for this read the |
| p. 72 foot-note 1 | for Appendix I, pp. 288 e.f. read page 265 |
| p. 78 foot-note 4 | for <i>ibid.</i> ... read Aymonier, Le Cambodge. |
| p. 93 foot-note 2 | for Appendix I, np. 288 e. & f. read pp. 266-267 |
| p. 94 2nd line from top of 2nd para. | add after Loley at Hariharālaya (Roluos). |

- p. 96 foot-note 3 for Appendix I, read p. 269
p. 228
- p. 99 2nd line for is read in
from bot-
tom of
page.
- p. 103 7th line for at Java read in Java
from foot of
the page.
- p. 120 line 4 from for p. 83 read p. 75
top of page.
- p. 125 foot-note 2 for Appendix I, read p. 272
p. i
Bayon by mistake of the Printer has
not been placed in the centre of
the smaller (and upper) rectangle.
- p. 127 foot-note for Appendix I, read pp. 270-271
p. k.
- p. 137 for Appendix I, read p. 267
p. 288 g ...
- p. 151 foot-note Hema-Sringa-Giri (of Jayav. V's
reign) and Baphuon (of Udayā-
dityav. II's reign) are entirely
different structures, see p. 162.
- p. 152 foot-note for Appendix I, read pp. 268 & 271
p. 288 h
- p. 161 add after 3rd para. Suryavarman I was probably the
'Kamboja King' who is mentioned
in Cola inscriptions as having
sought the help of Rajendra Cola
against the ruler of Kātāha (the
Śrīvijaya monarch of Kedah in
Malaya). Suryavarman sent a
chariot to Rajendra Cola as a token
of his friendship. The Cola expedi-
tion against Śrīvijaya might have
been the off-shoot of the alliance
between Kamboja and the Cola
Kingdom (see Dr. R. C. Majum-
dar's article 'The Overseas Expedi-
tion of King Rajendra Cola' in the
Felicitation Volume presented to
Prof. Coedès, 1961, pp. 338-342).
- p. 171 foot-note 1 for Appendix I, read pp. 268 & 269
p. 2

INDIAN INFLUENCE IN CAMBODIA

- 159, unpopularity of, 161, learned Br. lady, 173, depicted in Angkor Vat bas-reliefs, 186, Jayav. VII's queen, daughter of Br., 201, Br. Hriṣikeśa's Vedic learning, 205, references to Br. hotās in last Sanscr. inscr., 215, continuous immigration of, 220
- Brahma-rāksasa**, 223
- Brihat Kathā**, 117-118
- Buddha**, 7, 16, 21, statues of, 68, 77, Yaśov.'s invocation to, 120, Rajendrāv.'s invocation to, 141, 144, 149, three Kāyas of, 150, 154, Buddha in the place of Śiva in Trimurti, 168, invocation of Dharaṇīndrav. II to, 194-195, Buddha, Bodhi, Saṃgha invoked, 197, invoked in hospital inscr., 202, golden images of, 208-209, New Year festival in honour of, 212, earliest sculptures in Kambuja Buddhist. Appendix—I, 264, image of Buddha in Bayon, Appendix I, 271
- Buddhism**, first mentioned in inscr., 50-51, rising importance of, 140-148, individual soul and universal soul, 143, Bodhi and Dharma, 144, three Kāvas, 148, combined with Śaiva cult, 168, combined with Brahmanism, 208, Hīnayāna, 210, Mahāyāna in Kambuja and Śrīvijaya, 222, 233-235, Tantrayāna, 237-242.
- Buddhist**, Buddh. monks, 23, 24, Tri Ratnas, 77, B. inscrs., see inscr., B. ministers, 141, 147, 148, B. literature from North India, 148, 149, first B. King (Suryav. I), 154, 157, 161, Dharaṇīndrav. II, 194, Jayav. VII, a great Buddhist monarch, 197, 198, 202, Jayav. VII's queen, a learned B. lady, 201-202, Jayav. VII as Avalokiteśvara, Appendix I, 271, B.E.F.E.O. (Bulletin de l'École Française d'Extrême Orient), see introd.
- Burma**, 8, 12, 18, 196, 204, 205
- Burnell**, 100-102, 104
- Cabinet (Khmer)**, 187
- Cambodia**, see *Kambhija* and Appendix I, 263, 264, 266
- Castes**, 145, 157, 220-221
- Censor (of morals)**, 151, 159
- Central Mount**, 124, Appendix I, 270
- Ceylon**, 196
- Champa**, Kaundinya legend in, 2, risi founders of, 8, 9, Fu-nan and, 20-21, reference to Bhavav. I and Mahendrāv. in 7th century inscr., 40-42, Śiva-linga and ruling dynasty of, 78, invaded by Yaśov., 96-97, by Rājendrāv., 144, C. prince repulsed by Kambuja, 170, Kambuja raided by Champa, 195, C. conquered and occupied by Jayav. VII, 197, 204, C. evacuated by Kambuja, 206, Śaiva and Mahāyāna doctrines combined in, 222, Appendix I, 269, 270
- Chao Ju-Kua**, 4, 204
- Chen-tan**, 19
- Chen-la** (Chinese name for Kambuja q.v.).
- Chen-song (Indian)**, 15-16
- Cheou Ta-Konan**, 206-214
- China**, Poli and, 7, Java and, 9, India and, 16n, Champa, Fu-nan and, 19, title conferred by Emperor of, 23, diplomatic relations cut off with, 46, relations resumed in the 8th century, 55, 56, diplomatic relations resumed after a long interval, 180, embassy from Kublai Khan, 207
- Chinese chronicles**, 1, 2, 7, 8, 9, 10, 11-26, 30, 41, 45, 55-59, 151, 180, 181, 195; 204, 207-214
- Chinese (references in inscriptions to) frontier**, 110, wealthy C., 183, C. silk, 198, beds of C. grass, 200
- Chronicles of Cambodia**, Indra-prastha prince 2, Suryav. I heads list of Kambuja Kings in, 161
- Chronicles (now in existence) start from 1840 A.D.**, 161, age of Chronicles, 216, 217
- Citrāsena**, 80, 39, ascends throne as Mahendravarman, 40-42
- Colaś (Cholas)**, and Suryavarman I. see Addenda and Corrigenda (p. 161)
- Cœdès G. (Prof.)**, see Preface, Introduction and Appendix I, 262, 268, 269-271

INDEX

- Deification of ancestors, see Ancestors, of distinguished persons.
97, 206, 224-225
- Devapāla (of Pāla Bengal), 243
- Deva Rāja, see Jagat ta rāja
- Devī, 50, 140, 142, 143
- Dharanīndravārman I, 174-175
- Dharanīndravārman II, 194-197
- Dharma, 141, 144
- Dharmasāstra (of Manu), 258
- Dharmakāya, 148, 150, 202
- Dhātā, 47
- Dhūrjati, 98
- Digraphic inscriptions, 99-112
- Dīpā, 52, 109
- Dipankara, see Atiśa
- Dīrghasatra (of Saunaka), 176
- Divākara (from Vrindāvan), 146-147
- Divākara paṇḍita, 171, 175, 177, 179, 181, 183
- Dress (Cambodian), 22, 128, 188, 209-211
- Drona, 2, 5, 46
- Durgā, 36, 87
- Educational institutions, 99, 161, 174, 198, 199, 211
- Epigraphy, see Inscriptions
- Fairy tale (Cambodian), 83-84, 245-249 (Bengal), 249-250
- Fan Chan, 14, 15, 17
- Fan-che-man, 12-14, 12(n2)
- Fan Siun, 17-19
- Ferrand, G., 4, 62, 259
- Fu-nan, 1, Vassal States of, 12, 13, Chinese descriptions of, 18, 22, Oc-co, port of, 22(n), Buddhist monks in China from, 23-24, Rudrav.'s inscr., 24n, fall of, 24-25, name of, 25-26, see also Appendix I, 261-264, Sanscrit inscriptions of, Appendix I, 262, 263, 264
- Ganeśa, 106
- Gangā, 38, 98, 140, 216
- Garuḍa, 80, 81, 176, 188
- Gaurī, 95, 177
- Girīśa, 41, 51
- Goloubeff (M.), introd., 69, 245
- Groslier (M.), 67-69, 125
- Guṇādhyā, 117, 118
- Gurus, see Yogīśvara paṇḍita, Śaṅkara Paṇḍita, Subhadra or Murdhāśiva, Divākara paṇḍita
- Han Chey inscr., see inscriptions
- Hara, 27, 48, 53, 118
- Haraprasad Śāstrī, 250
- Hari, 27, 53, 121, 172
- Harivamśa, 119, 190
- Harṣav. I, 132, 133
- Harṣav. II, 136, 137
- Harṣav. III, 169, 170
- Harṣav. IV, 193
- Hema-Śringa-Giri (wrongly identified with Baphuon), 151-152, 162, Appendix I, 267
- Hevajra, 239
- Hiraṇyagarbha, 172
- Hiraṇyadāma, 71-73
- Hsien Tsang, 45, 236, 237
- Hospitals (ārogyaśālās), 200-203
- Houen-t'ien, 2, 11
- Ibn Rosteh, 259
- India, first contact with Fu-nan, 2, 3, 11, Fu-nan embassy to, 14, I. embassy to Fu-nan, 15, Murunda King of, 16, influence on Cambodian art of, 67-69, North Indian and South Indian scripts of, 101-104, Brahmans from, 105, 113, 128, 147, 215, religious influence of, 221-223, Mon emigration from, Appendix I, 261
- Indra, 4, 83, 109, 131, 154, 166, 172
- Indradevī, 104-105
- Indrajayav., 206, 215
- Indraprastha, 3, 10
- Indraprasthapura, 4
- Indraprastha, 4
- Indravārman I, 85-91
- Indravārman II, 206, 214
- Inscriptions Fu-nan (Fan-che-man or Śrī Māra's inscr.), 12n (2), Fu-nan Sanscrit inscr., 24n, Appendix I, 262, 263, Kamboja early Sanscr., 32-33, Khmer, 33, earliest dated, 42, Buddhism first mentioned in, 50 changes in appearance of letters, 91, 92, digraphic, 99-104, North Indian characters, 101-104, 244, in square letters, 179, last Khmer, 193, last Sanscr., 215-216
- Inscriptions (important)
- Amarāvati (Champa), 8-9
- Ang Chumnik, 29, 40, 52-53
- Angkor Vat, 215

- Bac Chum, 140-144
 Baksei Chamkron (references to Kambu and early Kambuja rulers), 27, 140
 Baku, 86, 87, Bantai Ch'mar (Khmer), 96, 97
 Ban That (Laos), 171-174
 Bayang, 42-44, 87, 88
 Digraphic (Yaśovarman), shorter inscr. (praśasti and śāsana), 104-108
 Loley inscr., 108-112
 In North Indian characters
 Thnal Baray (Yaśodhara Tatāka), 112-116, References to Sanscrit literature in, 116-120, Tep Pranam (Buddhist), 120-123
 Fu-nan (Sanskrit. inscr.), 12n (2), 24n, Appendix I, 262, 263, 264
 Han Chey, 88-90
 Loley temple, 94, 95
 Loley see digraph.
 Lovek (Baphuon), 150, 161-162, 169-170
 Mangalārtha (last kings of Kambuja), 205-206
 Neak Ta Charek (Khmer), 138-139
 Phimeanakas (oath of allegiance), 155-156
 Phnom Banteai Neang (trikāya), 150
 Phnom Sandok, 76-77, 98-99
 Pre Rup, Raghuvamśa of Kalidāsa, 145, (Kalidāsa's Raghuvamśa), 219n
 Prea Kev (Hema-Śringa-Giri), 151-152
 Prea Khan (Buddhist), 154
 Prea Ngouk, (Gen. Sangrāma), 163-168
 Prea Vihear (Divākara paṇḍita), 171, 175-177
 Say Fong (Laos hospital inscr.), 202-203
 Sodok Kak Thom (Jayav. II and Deva Raja cult) 70-72; 85, 124.
 Jagav. IV leaves Angkor, 134-
 Deva Raja cult) 70-72; 85, 124,
 Sivaśakti's, 75
 Srei Santhor (Buddhist), 147-149
 Ta Prohm, 28, 194, 197-201
 Tep Pranam (see digraph.)
 Thnal Baray (see digraph.)
 Vat Chakret, 30, 46-47
 Vat Phon, 179
 Veal Kantel, 34-35
 Jagatdharma, 3, 46
 Jagadīśvara, 150
 Jagat-ta rāja (Devarāja), 71-73, 124, 134, 160, 162, 226
 Jambudvīpa, 162
 Janapada, 71
 Javā, 71, 71n, Appendix I, 266
 Jāvā, and Kambuja, 9-10, inscra., 33-34, Agastya cult in, 73, inscra. in North Indian script, 102, 103, 234-235, bas-reliefs and temples, 191, 192, blend of Śaiva and Mahāyāna cults in, 222, 239-241, deification of Kings in, 225
 Jāvaga, 259
 Jayarājacūḍāmani, 194, 197
 Jayavarman of Fu-nan, 20, 22-24, Appendix I, 263
 Jayav. I (of Kambuja), 29, 51, 53, 55
 Jayav. II, comes from Javā, 70, and Devarāja cult, 71, three capitals, 78-82, in legends, 83-84. Appendix I, 265-266
 Jayav. III, 84-85, Jayav. IV, 134-136, Appendix I, (genealogy), 267
 Jayav. V, 145-149, rise of Buddhism in his reign, 147-150
 Jayav. VI, 171-174, Divākara paṇḍita and, 171
 Jayav. VII, genealogy, 193, 194, 197, Buddhist inscr. of, 197-203, deification of his mother, 198, conquest of Champa, 197, 203, 204, conquest of Pagan, 204, hospitals built by, 200-203, Appendix I, 269-272, as Avalokiteśvara, 271
 Jayav. VIII, 206, 214, 215
 Jayavarmaparamaśvara, 215
 Jina, 143, 150
 Kalidāsa, 40, 109, 145n, 176, 219n
 Kālindī (Yamunā), 147
 Kamahāyānikan, 239-240
 Kāmāri, Appendix II, 274
 Kamboja (dynasty of Bengal), 255-256
 Kambojas (in Ancient India), Appendix II, 273
 Kambojs (of United Provinces), Appendix II, 273-274
 Kambu, 6, 27, 28, 133, 140
 Kambuja, 1, derivation of name, 6, early Kings, 27-54, Champa and, 46, Chinese accounts of, 56-59,

- Śrīvijaya raid on, 61-65, script, 101-103, Chinese frontier and, 110, Vassal States of, 145, Ceylon and, 196, conquests during Jayav. VII's reign, 203, 204, Brāhman in, 220, Indian cults in, 231-223, Appendix I, 263, 264, 265, Appendix II, derivation of name, 273-274
- Kambu-lakṣmī, 75
- Kambuja-rāja-lakṣmī, 28, 32
- Kañci, 5, 100
- K'ang Tai, 10, 17, 18
- Kan-po-che (Kambuja in Chinese), 207
- Kārtikeya, 105, 175, 176
- Kaundinya, 2, gotra in Po-li, 7, a second Kaundinya, 19-20, Appendix I, (of South India), 261
- Kern (Prof.), introd.
- Khamari, Appendix II, 274
- Khmer (native name of Cambodia), inscriptions, 33, Arab account of, 62-65, language, 253-258, Appendix II, 274
- Kia-wei (Kapilavastu), 16
- Kirtipaṇḍita, 147-149
- Koh Ker, 134, 135, 138
- Koṭi-homa, 105, 178
- Kra (isthmus), 13, 15
- Kṛṣṇa, 147, 152, 191
- Kṛṣṇa Sewak, Appendix II, 274
- Kṣatriya, 86, 105, 221
- Kublai Khan, 5, 207
- Lakṣa-homa, 178
- Lakṣmī, 29, 131, 166
- Laos, 28n, 40, 171, 193, 217
- Law (Cambodian), 258-259
- Leper King, 126, 130
- Lévi Sylvain, introd., 15n, 17n, Appendix I, 261
- Libraries, 127 (pustakāśrama), 144, 177, 184, 219
- Lín-yi (Chinese name of Champā), see Champā
- Lokanātha, 78, 143
- Lokeśvara (Avalokiteśvara), 78, 141, 150, 197, 216, 229, 231, 238, Appendix I, 271
- Loley inscr., see inscriptions
- Lovak, see inscriptions
- Lunar race, 6, 27, 31, 38
- Mahendravarman (Citrasena), 29-30, 40-42, 53
- Mahidharapura (dynasty of), Appendix I, 268
- Majumdar, R. C., see Addenda and Corrigenda
- Malay Peninsula, 12, 15, 131, 204, 236
- Manu, 28, 119, 258
- Maspero, G., 145
- Ma Touan-lin, 195, 204
- Mātrivamśa, 86, 104-105, 150, 153, 163, 173
- Medicines (for hospitals), 201-203
- Meou-loun (Murunda), 16, 17
- Merā (apsarā), 6, 26
- Motan, 21
- Mouhot, H., introd., 192
- Mulavarman (of Borneo), 33
- Murunda, see Meou-loun
- Nāga (ancestors), 3-6
- Nāgarakṛitāgama, 240
- Nāgari alphabet, 100-104, 234
- Nāgasena, 20-22
- Nāgi (ancestress), 3-7, 46, 79, 130, 209
- Narapatideśa, 205
- Nārāyaṇa, 47
- Natarāja, 154
- Nayottara, 71, Appendix I, 265
- Nehru (Jawahar Lal), Appendix II, 274
- Nirmāṇa Kāya, 148, 150, 202
- Nirvāṇa, 120
- Nirvāṇapada, 157, 160
- Notes d'épigraphie, introd.
- Nyāya, 174
- Occo, 22n
- Pāla (Kings of Bengal and Bihar), 234, 237, 238, 241-242
- Pallava, 5, 67, 100-102
- Pāṇini, 77, 159, 174, 218
- Pārada, 116
- Parama Brahma, 43
- Parama-Rudraloka, Parama Śivaloka, Parama Śivapada, Parama Viṣṇuloka, see Posthumous names
- Parmentier (M), see introduction
- Pārvatī, 48
- Pātaliputra, 16
- Patañjali, 119, 160, 174, 219
- Pelliot (Prof.), see introduction
- Phimeanakas, 129-130, 208, Appendix I, 268

- Phimeanakas inscr., see inscriptions
 Phnom Prea Vihar inscr., see inscriptions
 Phnom Sandak inscr., see inscriptions
 Phou Lokhon inscr., see inscriptions
 Po-li, 7
 Posthumous names, Indraloka, 66,
 Parameśvara 70, Parama-Sivaloka, 124, Śivaloka, 138, Nirvānapada, 157, Parama-Viṣṇuloka, 181, Mahāparama-Saugata, 205, 225
 Prasasti, 104, 121, 161
 Prah Khan inscr., see inscriptions
 Prajñāpāramitā, 142, 150, 198, 201
 Prākṛit, 117, 118
 Prambānan, 191-192
 Pratimā Nāṭaka, 95, 227
 Pravara-sena, 116
 Prea Kev inscr., see inscriptions
 Prea Ngouk (General Sangrāma), see inscriptions
 Prea Vihear inscr., see inscriptions
 Precedence (order of), 113, 121
 Prehistoric movements of people from India to South-East Asia, Appendix I, 261
 Priests (High), see Sdok Kak Thom inscr.
 Ptolemy, 4, 17
 Purāṇa, 35
 Puṣkarākṣa, 59, 66, 104
 Puṣṭakāśrama (libraries), 144
 Pyramidal structures, 89, 127, 184-185, 254, Appendix I, 269, 271
 Raghu, 119, 176
 Raghuvamśa (of Kālidāsa), 38n, 109, 145n, 176n, 219n
 Rājendravarman, 138-142, 144-145
 Rakta-mṛttikā, 236
 Rāma, 152, 166, 191-192
 Rāmāyaṇa, 35, 152, 191-192
 Religious syncretism (of Buddhism and Saiva cult), 168, 203, 222, 237-241
 Remusat, see introd.
 Rishi, 6, 8
 Royal God (Deva rāja)—see Jagat rāja
 Rudravarman, 24, 27, 29
 Sailendras, see Śrīvijaya
 Saiva (cult) in Fu-nan, 21-32, in Kambuja, see Śiva, Pallavas and, 100, Buddhism and, 149, scriptures, 174, family, 205, last Ś. inscr., 215, blending with Buddhism, 203, 222, 238-242
 Sambhupura (Sambor), 59, 60, 66, 74, 105, Appendix I, 264, 265
 Sambhu-Viṣṇu, 36
 Sankara-Nārāyaṇa, 179
 Sankarapaṇḍita, 162, 169-170
 Sarvāpi, 3, 46
 Sāsana, 104, 106, 112, 121, 123
 Śāstrotsava, 178
 Śiraścheda, 71, 251, Appendix I, 265
 Śiva, 8, 9, 42, 47, 98, 106, 107, 108, 110, 129, 140, 157, 168, 177, 222, 238-241
 Śiva Kaivalya, 71-73
 Śivapada, 42, 186
 Śiva-Viṣṇu, 140
 Śrāddha, 114
 Śreṣṭhapura, 28, 28n
 Śreṣṭhavarman, 28, 32
 Śrīndravarman, 214-215
 Śrīvijaya (Sailendra dynasty of), 4, raid on Kambuja, 61-65, 74, Mahāyāna doctrines from Bengal in, 233, 234, 238, 239, Arab account of, 259
 Śrūtavarman, 27, 28, 32, 133, 197
 Śaḍadarśana, 154
 Śaḍānana, 176
 Śaḍāśiva, 160
 Śāmaveda, 35, 147
 Sambhoga Kāya, 148, 150, 202
 Sammoha, 71, 251, Appendix I, 265
 San-fo-tsi, see Śrīvijaya
 Saṅgha, 197
 Sangrāma (General), 163-168
 Sanjak, 96, 97, 188, 189
 Sāṅkhyā, 174
 Sanscrit, inscr., 32-34, epics recited, 36, grammar, 77, 99, references to S. literature in inscr., 109, 116-119, 148, 149, 154, 159-160, 174, S. verses written by a king, 177-178, S. inscr. composed by a queen, 201-202, Sanskrit culture in Kambuja, 218-219, Manu's law code, 259, S. words in Khmer language, 257-258
 Sapta-deva-kula, 150-151, 159-160
 Sarasvati, 98, 99
 Saugatāśrama, 121-122

- Saurivong, 246-249
 Sculpture (Khmer), 68, 87, 128, 198, 209, earliest specimens
 Buddhist, Appendix I, 264
 Sdok Kak Thom inscr., see inscriptions
 Senart (M.), see introd.
 Seven Pagodas, 100, 101
 Siam, 8, 145, 189, 206, 210, 214, 216-217, Appendix I, 268
 Siddhāntas, 162, 177
 Sihanouk (Prince Norodom), Appendix II, 274
 Sitā, 119, 191
 Slaves, 110, 123, 132, 136, 137, 139
 Smritis, 146
 Solar race, 6, 27, 32
 Somā, 2, 7, 28
 Somadeva, 99
 Spy, 119, 165
 Sudarśan (Rānā), Appendix II, 274
 Suits (law), 136-137, 138-139, 157-158
 Sukhodaya, 145
 Sulayman, 61
 Sumatra, see Śrīvijaya
 Sūryavarman I (Buddhist King), 153-161, (comes from Ligor, Malaya), Appendix I, 268
 Sūryavarman II, 177-183, 186, 188, Appendix I, 268-269
 Susruta, 109
 Suvarṇadvīpa, 243
 Suvarṇagrāma, 145
 Svarṇādri, Appendix I, 268
 Tales, see Fairy Tales
 Tamluk (Tāmrālipti), 236
 Tantras, 71-72, 251, Appendix I, (Tantric texts in Kambuja), 265
 Tantrayāna, 237-242, 251
 Tao (Brahmanism), 57, 58, 210, 211
 Ta Prohm inscr., see Inscriptions
 Ta Prohm temple, 133, 134n
 Tārānātha, 149, 242
 Temple regulations, 106-108, 110-111, 113-116, 121-123
 Terrace (Royal), 129
 Terraced structures, 89, 152, 152n, 185, 254
 Thnal Baray inscr., see Inscriptions
 Tibet, 239, 241, 242, 243
 Tilakā, 178
 Titles (Khmer), 96, 136, 137, 138-139, 155, 187-189
 Touen-sien, 13
 Trade of Kambuja with China, 20, 58, 180, 213
 Tumburu, 72n, 251
 Udayādityavarman I, 153
 Udayādityavarman II, 161-168
 Udgitha, 145
 Umā, 38, 98
 Upādhmāniya, 33, 92
 Uroja, 8-9
 Vāgīśvarī, 140, 173
 Vajrapāṇi, 141-142
 Vānaśiva, 93, 124
 Vasubandhu, 149
 Vat Chakret inscr., see Inscriptions
 Vātsāyana, 119
 Vedas, 106, 108, 146, 147, 159, 205
 Vedāṅga, 105, 146
 Vedānta, 146
 Vedāntic intocation, 42-44, 46, 171-172
 Vikramaśīlā, 242
 Vināśīka, 71
 Vīralakṣmī, 133, 135, 160
 Vīravarman, 31, 35, 40
 Virinea, 142
 Viśālākṣa, 117
 Viṣṇu, 37, 75, 98, 111, 181, 135, 140, 153, 168, 179, 181-182, 190-191, 222
 Viṣṇukrānta (tantras), 251
 Vorvong (story), 246-249
 Vyādhapura, 59-60, Appendix I, 264
 Weapons, 166-167, 187-188
 Word numerals, 44
 Yaśodharapura (see Angkor Thom)
 Yaśovarman I, address to future rulers, 94, invades Champa, 96-97, digraphic inscr., 99-112, accomplishments, 116-119, Buddhist inscr., 120-123, founds Angkor Thom, 123-126
 Yaśovarman II, 130n, Appendix I, 269, 270
 Yogesvarapāṇḍita, 158-159
 Yonaka (chronicle of), 145
 Zabej (Śrīvijaya), 61-65, (Jāwaga), 259

ADDENDA ET CORRIGENDA

- p. 10 (middle of 2nd para.) (lines interposed). K'ang Tai (who visited Fu-nan in the 3rd century B.C.) seems to come to the conclusion that Kaundinya did not come directly from India but from some place in the Malay Archipelago.
- p. 12 foot-note 3 for Appendix I, read pp. 262 & 263 p. 6
- p. 19 2nd para. for Pan Siun read Fan Siun
- p. 24 foot-note 1 for Appendix I, read p. 263 p.c.
- p. 32 1st para. for grandfather read grandfather
- p. 38 6th line from foot of page and 2nd line from top of last para., p. 39. 'Kings of the mountain':—These words may imply that the Fu-nan monarchs were Sailendra—i.e., the Sailendra dynasty of Srīvijaya had its origin in the Fu-nan royal family (Dr. Buddha Prakash, of the Kurukṣetra University, points this out).
- p. 40 foot-note 1 A tenth century (add) *inscription* (944)
- p. 40 foot-note 2 for Vientiana read Vientiane
- p. 41 1st line for through read though
- p. 60 5th line from foot of page. for 58 S.E. read 586 S.E.
- p. 61 3rd line from bottom of 2nd para. read ships"
- p. 70 beginning of para. 2. for this read the
- p. 72 foot-note 1 for Appendix I, read page 265 pp. 288 e.f.
- p. 78 foot-note 4 for *ibid.* ... read Aymonier, *Le Cambodge.*
- p. 93 foot-note 2 for Appendix I, read pp. 266-267 pp. 288 e. & f.
- p. 94 2nd line from top of 2nd para. add after Loley at Hariharālaya (Roluos).

- p. 96 foot-note 3 for Appendix I, read p. 269
p. 228
- p. 99 2nd line for is read in
from bot-
tom of
page.
- p. 103 7th line for at Java read in Java
from foot of
the page.
- p. 120 line 4 from for p. 83 read p. 75
top of page.
- p. 125 foot-note 2 for Appendix I, read p. 272
p. i
Bayon by mistake of the Printer has
not been placed in the centre of
the smaller (and upper) rectangle.
- p. 127 foot-note for Appendix I, read pp. 270-271
p. k.
- p. 137 for Appendix I, read p. 267
p. 288 g ...
- p. 151 foot-note Hema-Sringa-Giri (of Jayav. V's
reign) and Baphuon (of Udayā-
dityav. II's reign) are entirely
different structures, see p. 162.
- p. 152 foot-note for Appendix I, read pp. 268 & 271
p. 288 h
- p. 161 add after 3rd para. Suryavarman I was probably the
'Kamboja King' who is mentioned
in Cola inscriptions as having
sought the help of Rajendra Cola
against the ruler of Kātāha (the
Śrīvijaya monarch of Kedah in
Malaya). Suryavarman sent a
chariot to Rajendra Cola as a token
of his friendship. The Cola expedi-
tion against Śrīvijaya might have
been the off-shoot of the alliance
between Kamboja and the Cola
Kingdom (see Dr. R. C. Majum-
dar's article 'The Overseas Expedi-
tion of King Rajendra Cola' in the
Felicitation Volume presented to
Prof. Cœdès, 1961, pp. 338-342).
- p. 171 foot-note 1 for Appendix I, read pp. 268 & 269
p. 2

- p. 193 1st para. The Harṣavarman mentioned here is Harṣavarman III (see pp. 169-170). Therefore the last sentence of this para. should be deleted.
- p. 194 2nd para. For Harṣavarman IV read Harṣavarman III.
- p. 196 foot-note 4 for Appendix I, read pp. 270-271.
p. k
- p. 201 line 5 from bottom of 1st para. 'dandansa'—a word which in the Punjab means the outer covering of the green walnut used as a lip-stick.
- p. 205 foot-note 2 for Appendix I, read pp. 269-271
pp. j, k, l
- p. 223 middle of 1st para. for accoring read according
- p. 227 top of 1st para. for Pratimā Nā-taka read Pratimā Nā-taka
- p. 228 line 2 from bottom of 1st para. for Mūlasarvāstrivāda read Mūlasarvāstivāda
- p. 233 line 2 of 2nd para. for Sivijaya read Srivijaya
- p. 235 6th line from foot of page for part of read a part of
- p. 245 foot of page for or read of
- p. 246 line 6 from foot of page for cok ... read cock
- p. 272 Bayon should have been placed in this plan of Angkor Thom in the centre of the upper (and smaller) rectangle.

